CARNATIC MUSIC

BY

VAINIKA-VIDYA-PARANGATA

SRI R. RANGARAMANUJA IYENGAR, B.A.,LT.,

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Sri Guru Bhagavan
SRI SWAMI SIVANANDA

Dedicated

To

THE LOTUS-FEET

Of

SRI GURU BHAGAVAN

WHOSE ADVENT IN MY LIFE

IS THE GREATEST EVENT IN IT

PUBLISHERS' NOTE

This is a thought-provoking contribution to the literature on music. It is intended to call attention to the decline in the standard of this great Fine Art and Science. From its exalted position as Nadopasana, attainment of God through music, it has been brought down to the level of one more means of sensual enjoyment. The causes and characteristics of this downward trend have been poignantly analysed by the author, who has also constructively suggested lines along which a reorientation can be brought about.

The monographs on saint-musicians illustrate the author's theme. Srimati Veena Dhanammal who was with us in this world but a few years ago represents, according to the author, the standards of the Golden Age of Carnatic Music—the ideal of all that is good and elevating that it behoves all true patrons and practitioners of this noble art should hold before themselves.

Of such there can only be a few in every generation. Spiritual truths, spiritual life, and spiritual music, require a mind endowed with a certain amount of subtlety, and a heart that has acquired a certain amount of purity, to comprehend and appreciate. Therefore, they do not readily appeal to the masses. People run more readily after sense-pleasures. But Sri Gurudev's divine life and mission emphasise that we should not merely cater to public taste, but create a taste in the people for all that is good, holy and divine.

Sri R. Rangaramanuja Iyengar is the devoted student of the late Veena Dhanammal of Madras. His devotion to her in the field of music is equalled only by his devotion to Sri Guru Bhagavan, Sri Swami Sivanandaji Maharaj in others.

There is a significance in this. Dhanamal's music and

Sri Guru Bhagavan's message of Divine Life have much in common. Both are spiritual in import. Sri Guru Bhagavan's message awakens the soul of man, the latent divinity in man. Even so, Dhanammal's music is food for the soul. It is not the music purveyed on the platforms nowadays. It is not sensual music. It does not titillate your nerves. It does not satisfy a mere curiosity. It is not for the man in the street. The latter wants to be dragged more and more into the world of senses. He prefers for something that will satisfy the lower appetite alone. Dhanammal's music is not for the worldly man who hurries after nothing. It is for the spiritual aspiant who is not satisfied with the sordid material enjoyments of this world, and would not accept anything short of the sublime.

Sri Guru Bhagavan has often declared that sensual enjoyment will not appease the hunger of man's heart for eternal happiness. It is in the Atman alone can man find it. If man will not prostitute the divinity of his soul and debase himself into an animal, he can enjoy Infinite Peace and Bliss. That is the message of Sri Guru Bhagavan; and that is what I find in Sri Dhanammal's music. It is a pattern of music which elevates you to realms far beyond the comprehension of the modern musician who hides his ignorance of the divine Nada Yoga Mahavidya by a lot of noise which leads the mind of the listeners away from God or the Inner Self, away from the source of supreme happiness into sensuous channels, which can only lead man to ultimate restlessness and suffering. This is what has brought music itself into disrepute with Sadhaks and Yogis, especially in recent times. The author of this volume is a crusader in the cause of purification of this noble art and science and restoring to it the divinity that had characterised it till recently. That is obvious from the way in which

he has single-handedly endeavoured to halt the advancing tide of materialistic influences in this sacred field. He—and every lover of music as Nada Yoga, and everyone who would like to see this powerful vehicle of thoughts and emotions used for the purpose of elevating humanity—ardently desires from the botom of the heart that music would once again, become what is was in the hands of a Sadasiva Brahmendra, a Purandaradasa, a Tyagaraja.

That this is possible is revealed by the divine patronage of music by Sri Guru Bhagavan. He himself is a great sankirtanist. He is one of the few Sanyasins who have recognised music as one of the limbs of Sadhana and as one of the means of Self-realisation. He has used music as the vehicle to convey his own soul-elevating spiritual instructions. His inspiring philosophical songs are sung by thousands all over the world today. Music is a direct approach to the heart of man; and therefore the best medium for the conveyance of spiritual thoughts. Spiritual truths are permanently engraved on the heart of man if they are couched in sweet music. That is what Sri Guru Bhagavan's life teaches us; and that is what, we gather from the author's inspiring accounts of Sri Dhanammal, characterised her music, too.

A word about Sri Guru Bhagavan's deep interest in the promotion of the right type of music would not be out of place here. During the Vijayadasami celebrations of 1957 he encouraged all those who took part in the celebrations to learn music. He has received and honoured most of the top musicians of India. He has in the Ashram several music vidwans who impart music tuition to those interested in this branch of Sadhana.

The introduction of Veena music into Ananda Kutir is an interesting story. Sri Rangaramanuja Iyengar visited the

Ashram in 1952. In 1955 he brought a Veena all the way from Madras and began teaching me. To day we have no less than eight instruments in the Ashram. Guru Bhagavan encourages all of us to tread the path of Nada Yoga. Sri Swami Vidyanandaji Maharaja gives Veena lessons to inmates of the Ashram and visitors. I fully believe all this is the answer to the powerful satsankalpa of Sri Iyengar which has divine sanction and, therefore, the choicest blessings and active support of Sri Guru Bhagavan.

May this publication which has the blessings of Sri Guru Bhagavan usher in an era of revival of Nada Yoga!

Venkatesananda

ADDRESS PRESENTED TO VAINIKA VIDYA PARANGATA SRI R. RANGARAMANUJA IYENGAR, B. A., L.T.

GLORIOUS IMMORTAL ATMAN,

Pray, accept our humble prostrations at thy feet. Thou art a Vibhuti of the Lord and a chosen blessed instrument in the Divine Hands of Goddess Saraswati. Hence, when we honour your venerable self, we honour the Divinity manifest in you, the celestial Veena-music that flows perennially from you, flooding the hearts of the listeners with the peace that passeth understanding and the bliss that is of the soul, and the Nada-Yogi that you are.

What shall we say of your glorious life and work? We can't do better than quote Sri Gurudev's words uttered by him on your birthday we celebrated here on 3rd February, 1958—

"Sri. Rangaramanujam is the only exponent of Veena-music. There may be many who play the Veena; but he is the only one who can beautifully explain the technique, the spiritual significance of music and the Veena, and the unique place of Carnatic Music in Nada-Yoga. That is because he is a B.A., L.T., a teacher and musician."

To us, Sadhak-disciples living at the lotus-feet of Sri Guru Bhagavan, you represent the acme of perfection in Guru-Bhakti, in the spirit of selfless dedication, in the dynamic and untiring service, which Sri Guru Bhagavan has always held before us for our ideal.

The self-sacrificing service you have rendered for the promotion of Carnatic Music and the popularisation of the correct way of rendering the inspiring compositions of Sri Tyagaraja, Dikshitar and others, exalt you to the level of saint-hood. You are a Karma Yogi of a very high order. You are

a great Bhakta of Lord Rama. You identify Sri Guru Bhagavan with the Lord. Your devotion to God is matched only by your devotion to the Guru. Dhanammal in the field of music and Sri Gurudev in others rule your heart and determine your thoughts, words and deeds.

Swasmai Smapreetaye Swayameva Kaaritavan
Priyatam Vaasudevah ... ...

is your moto. This is an echo of the Sadhana for Brahma-Karma-Samadhi that the Lord has described in the Gita. Hence you have been the best channel for the free flow of Divine Grace in the form of incomparable music. Hence, too, the will of the Lord equipped your venerable self with profound knowledge in music, an excellent academic education, the capacity to expound the glory and the technique of Carnatic Music, and brought you in touch with the renowned Veena Dhanamal.

The zeal with which you have worked for nearly a quarter of a century in order to reveal that the unique technique of Dhanammal's Veena-music is a class by itself, and that it is Nada-Yoga, compels our profound admiration and the gratitude of real votaries of good, pure, Satwic, spiritually elevating music. You have immortalised that technique. You have incorporated it in the six monumental volumes of KRITIMANIMALAI in the publication of which you have spent a lot of energy, time and money. You have left no stone unturned in your effort to gather, preserve and publish with detailed notation, the great compositions of saint-musicians of the carnatic school. You have passed on this rich heritage to a number of students, the foremost among whom is Sri Sivananda-Padma, your talented daughter.

A remarkable instance of the missionary zeal with which you have been carrying on this divine work is the way you have with Sri Guru Bhagavan's grace and active support,

taught Veena-music to Sadhaks here on the bank of the Ganga. Who can measure the strength of the Sat-sankalpa with which you brought the first Veena into the Ashram in 1955? Today there are eight instruments in the Ashram and Sri Gurudev in his characteristic zeal and enthusiasm has inspired many to learn Veena.

We take this opportunity to pray to the Lord to bless your venerable self and Sri Padma with radiant health, long life, peace, prosperity and Atma-jnana. We pray to Him to enable the other volumes of KRITIMANIMALAI to be published soon for the benefit of students of music.

May God bless you! With regards, prem and OM,

Thy humble sevaks

dents of the Yoga-Vedanta Forest University

2nd June, 1958.

NADA YOGI RANGARAMANUJAM

TEXT OF AN INSPIRING DISCOURSE BY SRI SWAMI SIVANANDA

We have assembled here today to pay our homage to Sri Pujya venerable Rangaramanuja Iyengar who has been here for the last one month. He came here for Ganga-Puja, and to see me, and to remain in the midst of Sadhus and Sanyasins so that their spiritual currents, their Ashirvad, will benefit him, uplift him, for Moksha and Self-realisation.—and also to watch over his Veena-students Swami Venkatesananda, Swami Satchidanandaji, and Sri Sivananda-Hridayananda-Chella, and to see how they are progressing. They are students learning Veena.

Veena is a most wonderful celestial instument. I have started a Veena College here, so that the audience and the people will be benfited. They will be inspired. Veena is such an instrument—beautiful, lovely. It stimulates the heart: and if you are a practitioner of Nada Yoga, it will help you to enter into Samadhi, let it be Savikalpa Samadhi, Sananda Samadhi, Advaita Bhava. It is a great help. So, Narada moves with Veena in hand. It is Nada Yoga. That is the reason why I have introduced Veena here. It will be a great help. It will give you great relaxation to the mind. It will help you to gather the dissipated rays of the mind and give you Samadhi quickly, easily, without much effort. That is the beauty in this Veena.

All other instruments, no doubt, will help; but this is the most subtle, wonderful, elevating, celestial instrument. The others are not celestial. If you go to Vaikuntha, the Higher Regions, you will find only the Veena; therefore, it is the celestial instrument. All are attracted. All are inspired.

Audience will be benefited. Students will learn. It is a great help to students of Yoga. It is the easiest Yoga...Mind is always attracted by sounds. You see the snake-charmer. He plays on his instrument. Even the snake is charmed by the music; and its teeth are extracted. Here in this music, the mind is entrapped. It gives up its wandering and comes to rest in your own Atma or soul and enjoys peace.

Sri Rangaramanujam came here to watch how the students are progresing. Unlike other teachers he keeps a watch over the students. He sends from time to time tape-records. New lessons are given. He has given many lessons after coming here. He never spares his time or energy. He is absolutely absorbed in giving new lessons to the students so that they prosper gloriously in this path. Other teachers may be happy-go-lucky. He is not like that. He is absolutely immersed in this branch of Nada Yoga, the Adhyatmic science.

He is a teacher in the Sir M. Ct. Muthiah Chettiar High School, Madras. The Headmaster writes to me in a letter—"Sri Rangaramanujam is a tower of strength to me." He has done much in the field of Veena-music. There are many teachers. But, his method is Dhanam's method. Dhanam is his music-Guru. She was an Avatara of Saraswathi. Her music was elegant, graceful, slow—not musical gymnastics. Gymnastics may please some others; but according to the science, slow, elegant, graceful touch is necessary. Her music touches the chords of your heart. He is a specialist in that science, in this technique. Dhanam was famous for it. It is said that an Yoga-student was present when Sri Dhanam was playing on the Veena. After some time, he entered into Samadhi. Here also, those people who practise Nada Yoga, those who have interest in music will be inspired by this elegant, graceful, subtle, soul-elevating, soul-touching, life-

transforming Veena-music. That is his method, not the violent method.

He is a great exponent of this science. There are many other people; they know the science. But they are not able to teach or expound it or give lectures on it. It is necessary so that the heart of the educated people will be touched and impressed. He had a tour in Indonesia, Malaya, Ceylon and and various other places. He was accompanied throughout by his daughter Sri R. Padma, M.A., who is here, who now played the Gita on the Veena::

Vihaya Kamanya Sarvan Puman Charati Nispruhah
Nirmamo Nirahankarah Sa Santim Adhigacchati

Jyothishamapi Tat Jyothih Tamasah Param Uchyate
Jnanam Jneyam Jnanagamyam Hridi Sarvasya Tishtitham

Gita will be indelibly impressed on your heart if it is sung melodiously. Already Sri Ram Rup Tiwari has understood Gita much more when it was sung by Padma beautifully with Veena.

Venkatesanandaji is one of the foremost students. I don't know how he picks up the Veena, in spite of the multifarious activities. The more humble, the more talented a man is, I extract more work from him. Along with this, how he manages to practise Veena, I don't know. He can play Ragam also on the Veena. Then the inner man, Satchidanandaji. I have seen him—when I am going through the letters, he goes inside and plays Athana. Rangaramanujam admires his touch. In that he excels. In picking up Ragam etc., Venkatesanandaji excels. Sri Rangaramanujam has trained hundreds of students.

Another important point. Sri Rangaramanujam is the author of six volumes of Kritimanimalai. It is a laborious

task: It is more than Shakespeare's works. He must be a man of extreme patience. You will run away if you are asked to do such a job. In that field, he stands supermost. Also, in the method of teaching. Others may not be able to explain the technique. He can deliver lectures. He can make intellectual people understand the technique, the beauty of the Veena. He has trained many. He will retire in one year and settle down here and teach other people who are interested in Veena. It is very difficult to have a teacher like him. May Lord bless him with health, long life, peace, and prosperity.

He is not very much supported by the public. Music-knowing people are few. It is an Adhyatmic science. For Self-realisation it is more easy than Hatha Yoga, awakening of the Kundalini and taking her through the Chakras in the Sushumna. Sushumna Nadi takes care of itself, when you take the Veena and play one or two Tyagaraja Kritis. There is soul-communion. It must be introduced in all schools and colleges.

Let us pray for his health and long life, peace, prosperity and Self-realisation. He should have a long life to disseminate the knowledge of Veena, the Adhyatmic science of Nada-Yoga. He will come here. This time he had Ganga-snan better than on previous occasions. Once Ganges was in flood. On another he had fever. This time he enjoyed bath, meditation, Gayatri Japa. He is ever busy. Other people will take rest. Such arm-chair musicians are there in plenty. But he is not like that; morning 3 to 4 Satchidanandaji; 4 to 5 Sivananda-Hridayananda; 5 to 6 Venkatesanandaji. Again another series of lessons ! When you have retired from service, you want to take rest. He is not an arm-chair teacher. He wants to train any number of students. He has dedicated his life and has

worked for so many years. It is all [illegible] days, he says.

Devotion to teacher is necessary. You need not have much talent. If you have devotion to Guru, knowledge will dawn by itself. You already know. For everything divine grace is necessary. Complete devotion and dedication to the Guru—then you can master any science.

But your internal egoism comes up and obstructs. When you want to make dedication and devotion to the Guru, there are the obstacles. You should pray to the Lord to give you His Grace, so that you will be able to surrender yourselves to the Guru.

Tad Vidddhi Pranipatena Pariprasnena Sevaya
Acharyavan Purusho Veda

He who has got a Guru only knows the art and the science of Veena. The obstacle is the self-asserting Rajasic vehemence. "I know everything; who is the Guru?" Students can prosper only if they have devotion to the Guru; not only 99 per cent, but 100 per cent. If you have one per cent less, that one per cent will assume a big, aggravated form. Have complete identification; then you will know the Adhyatmic science. Realisation is at your door.

Let us do Mahamrityunjaya Mantra Japa and kirtan for this great Adhyatmic Guru, the Veena-Guru. You can have God-realisation through music, through Veena. Tyagaraja, Shyama Sastrigal, Dikshitar, Purandaradasa, were Avatara Purushas. Devotion to Guru and application are absolutely necessary. Devotion to Guru does not mean that he will come and play the Veena for you. He who has hunger must eat; he who has got itching must scratch. Apply yourselves. Dedicate yourselves. Realise God through Veena.

I request the students here to pray that Sri Rangaramanujam will come here every year and stay here and train more students. How sublime is music! You forget your cares, worries and anxieties.

The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, strategems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted.

—*Merchant of Venice, 5, 1.*

Music has such a tremendous influence. Our R.R. Tiwari has learnt a little Veena. He has paid the fees. One day or the other he will also leaarn.

We shall do Mahamrityunjaya Mantra Japa for Rangaramanujam and Padma. All glory to Dhanammal. He keeps before him Dhanammal's silver statuette. He visualises the picture and then starts playing. That is the reason why he has gone up and is one of the greatest authorities in music.

I request Venkatesanandaji to have devotion to the Veena-Guru and to me also. Mind is such that it may run here and there. The boy is very obedient; but when the moustache grows, because of the circulation of some vitamins, egoism-vitamin comes into the blood. I don't know what is the connection between those few hairs on the upper lip and—'Do you know who I am? I know everything. What do you know?' That is why Sanyasins shave very often, so that their egoism is kept in check. We must be careful about this little fellow lurking in our mind. It has various modifications. You will have to keep him in check through Japa, Kirtan and meditation. Japa—Lord's Name has got great potency. It is very impor-

tant. It gives everything, bestows all the eight Siddhis, power, vitality, illumination, intellect. Sri Ram! Ram Nam is not in any way lesser than OM. Any Name is filled with such vibrations that it can change the mental substance. It will destroy Rajas and Tamas and fill the mind with Satva. Not only Mukti, but Bhukti also you will get. You can enjoy happiness here also without egoism. That is the beauty of a Sanyasin's enjoyment. He rejoices in the Atma. If the things are taken away, he does not feel. There is no attachment. You will have to train and discipline the mind to be without attachment or expectation of fruits. That is the secret. Every day introspect. Analyse your thoughts. Be humble and serve. Remember God. Chant OM. Every day develop more faith and devotion. Freedom will come by itself. That is the glory of the Name. Pray: 'I am Thine, all is Thine, my Lord, Thy will be done." This is the greatest Mantra to slay the demon of egoism.

People who have studied science, M.Sc., have no faith in the Name. The easiest Name is Sri Ram. Sri gives you all wealth and prosperity. It is a very simple thing. But people don't practise it. This is Maya. Everything is there in Ram-Nam. Constant remembrance: even when you play tennis, foot-ball, repeat Sri Ram. It must become a habit. Even in dream you must be able to repeat Ram Nam. That will give you everything—Bhukti and Mukti.

OM OM OM

Om Trayambakam Yajamahe Sugandhim Pushtivardhanam
Urvarukamiva Bandhanan Mrityor Muksheeya Maamritaat

... .LONG LIVE RANGARAMANUJAM ... ...
... .LONG LIVE PADMA ....

KALKI'S TRIBUTE

Dear Sri Rangaramanuja Ayyangar,

Namaskram. I am in receipt of a copy of Part V of Kritimanimalai. It is a marvellous publication. What Bhagiratha Prayatna! What Brahma Prayatna must have gone into this production of such a mighty work! Can anyone measure the debt that Carnatic Music world owes to you?

Swami Sivananda's Foreword to the volume is a rare treasure. I have never before met such a precious treatise on Carnatic music culture—so full of points of much absorbing interest, and yet so lucid and telling.

You may rest assured that I shall exert myself to the utmost to further your sacred mission.

Yours sincerely,
R. Krishnamurti.
28-3-1953.

A VIDWAN'S HOMAGE

Times have changed. The ancient Gurukula system of learning music has had to yield place to the modern system of imparting the basic education to the student, allowing him to gather further knowledge through standard texts, supplemented by listening to the great master of the art. It is, however, not easy to produce music-literature which contain suitable notation to indicate the finer nuances and embellishments. One of the very few who have succeeded in this task is Sri R. Rangaramanuja Iyengar. In his books, thanks to his proficiency in Veena-music, Sri Iyengar has ably succeeded in this. He has taken great pains to go into the minutest details of notation and indicated by means of double-line and treble-line phrases the finest touches of Carnatic Music. True lovers of the art owe a deep debt of gratitude to Sri Iyengar. *T.A. Venkataraman*

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CARNATIC MUSIC

1. INDIAN MUSIC—NORTH AND SOUTH

1. ANTIQUITY

India has the oldest system of music in the world. Centuries before Christ, its rudiments travelled to Europe and laid the foundations of Western Music, spiritual and secular. The alphabets of Indian Music were taken over by and by, and rechristened Do, Re, Me, fa, so, la, si. The entire wealth of harmony and symphony all over the west has centred round three of our scales. All this, by the way, bears out the hoary antiquity of our music.

2. THE NORTH

The distinction of North and South in Indian Music is but a few centuries old. When and how did this set in? Let History and Geography answer. The impact of Islam and muslim rule in Hindustan, perhaps, is mainly responsible for it. It had far reaching consequences on life there as a whole. Initially, neither the new religion nor its votaries took kindly to Hindu art and culture. Places of learning and worship were ruthlessly demolished. Ere long, however, the genius and vitality of the soil asserted itself. The Khiljis and the Moghuls were irresistibly drawn towards the sublime arts. By then, however, the ancient moorings had been pulled by the roots in the North. The royal courts of the Moghuls and Durbars of Nawabs had an atmosphere quite different from that of the temple, the chaitya, and the Vihara-where art had flourished before. The motif, aims and ideals, therefore, were wholly transformed. What had been for milleniums a vehicle for higher pursuits in life and inner illumination now became almost a handmaid of the pursuit of pleasure on a different plane. The voice, the Sarangi, the new-

born Sitar, and latterly the Sarod, were all made to yield marvellous results in the realm of sound. Experts scaled giddy heights of eminence through relentless practice and stupendous zeal. The tabla and the Pakwaj played a humble, minor role. Despite all this, the break with the past brought in its train a change in values. Indiscipline, chaos, provincialism, etc., resulted in a number of schools and vociferous partisans on every hand. The resurgent Bhakti cult of the fourteenth and fifteenth centuries, spread by Nanak, Ramanand, Kabir, and Meerabhai, only widened the breach between the old and the new. A flood of song and sentiment, breathing devotion to Rama and Krishna, Bhajan, Sankirtan, clang of cymbols, emotional ecstasy and dance all this depict the level of music pretty low. This was the general trend of Hindu music in North. On the other hand Muslim Ustads soared higher and higher on the wings of pure sound, only to find their way to the hearts of their lordly patrons through their ears. Thus sound, albeit glorious sound, seemed to be the sole end and aim. To crown all, the introduction of the harmonium as an accompaniment laid the coping stone, and elbowed out salient features of Indian music like the quarter tone and subtle varieties of Gamakam. This set up has continued to the present day.

For over thirty years, the writer of this article has revelled in classic Hindustani music. He has heard almost every Ustad of note, vocalist or instrumentalist. He has always attempted an intelligent appreciation and a fair appraisal of all that is good in Hindustani music. He has felt that, with mutual tolerance and give and take, Hindus and Muslims in North India could have picked up the thread and evolved a far more scientific, coherent, comprehensive and composite system of music than what obtains at present-

the single track; voice predominant, tempo ridden, straight jacketed, sensuous type of music. With all that, it has abundant charm. It is always enchanting, intoxicating. Why is it so? The voice is uniformly well cultivated and tuneful. It is extensive in range. It throbs with vigour. In short, it is flawless and infallible. The instrument, too, responds readily and spontaneously, as the hand that wields it has attained perfect mastery. Thanks to such genuine, proved credentials, Hindustani music concerts find increasing favour in the music halls of the South.

As against this, Carnatic musicians hardly evoke any enthusiasm among Hindustani Ustads. Reasons may not be far to seek. It is a melancholy fact that the south Indian voice is despicable from any decent standard. Not infrequently, one is told that Carnatic Music sets no store by an eligible voice. This is too silly to need refutation. The situation has to be faced squarely, and the remedy sought. The old guard passed away in the early twenties of this century. Not one Carnatic vocalist who came on the scene after that had any goods to deliver in point of the primary, indispensable requisite for one who is out to sing, viz., a sweet powerful voice. The Carnatic instruments, for their part, have registered a steep fall in standard, strength and appeal. The solitary exception is the province of Layam. It has made tremendous headway in the last three decades, despite the serious handicap of the rot in the vocal sector. Again, the stale, monotonous, circumscribed pattern of the Carnatic music concert welters in a rut that can obviously claim no notice in the North.

4. THE OBVERSE OF THE MEDAL

So much about the lop-sided march on the one hand, and the sheer drop in standards on the other. Nevertheless, the

South has a heritage which geography and History have preserved for it, and which may yet enable it to come to its own. More, it may also fulfil a grand mission for the good of the North. For, the evolution of Indian Music has been a continuous process in the South, with no break or even a set-back. The Samagana gave birth to the octave. The octave, in turn, suggested the model shift, leading to the discovery of innumerable ragas.

As the system grew, it was skilfully linked with other branches of culture like literature and astronomy. The spiritual value was emphasized by dedicating all music and dancing to Divinity. A long line of royal dynasties—the Chola, the Pandya, the Pallava, the Chalukya, the Hoysala and Vijayanagar—kept the torch burning bright through centuries. The colossal temples scattered all over the land preserved in imperishable granite tomes of literature on music in all the languages of the south besides Samskrit, illustrated by profuse sculpture whose magnificence is the wonder of the world to day. Every stone pillar in the spacious corridors of our temples is, as it were, a landmark or a link in the vast panorama of cultural wealth that unfurls itself to our wondering gaze. It is such a fertile soil that brought forth the Carnatic Music Trinity——Thygarajah, Dikshitar and Syama Sastri—whose contribution to the theory and practice of the art has no parallel in the annals of any system of music in the world. They have enlarged the dimensions of our music. They have made it a potent vehicle of all round culture—metaphysics, mysticism, philosophy, ethics, didacticism, poetry, aesthetics, folk-lore, etc. Their compositions provide instruction from several angles. In the field of music alone, their exhaustive treatment of all the branches of the art provides

matter for deep study and perennial enjoyment. May we, therefore, extend our hand of fellowship to our brethren in Hindustan and invite them to share with us the benefits of such a study?

SOUTH INDIAN MUSIC

1. Man owes his knowledge to the inspiration that he drew from Nature, which, therefore, may be deemed the foundation of his progress. If this is true of knowledge as a whole it is particularly so in the case of music. The singing bird, the whispering wind, the babbling brook and the buzzing bee evoked in him an impulse of sympathetic imitation. He found a peculiar, stimulating experience when he produced long, sonorous, and loud sounds. He took a further step in musical expression when he learnt to enjoy dance and singing in groups. The variety of pitch and tone in expressing moods and feelings led him at some stage to discover that it could be used for higher pursuits in life, for prayer and devotion. It is the glory of ancient Hindu culture that it evolved an elaborate, scientific system of music at a time when by far the greatest part of the world was passing through the Dark Ages.

2. As part of this Hindu Culture, Indian Music had its origin in the Vedas. The development of the Rig Veda was a thousand year process, through the 5th and 4th milleniums before the Christian Era. The Sama Veda was at first chanted in only one note. By and by, experiments in group singing led to the growth of the sense of pitch. Slowly the number of notes rose to seven. As we all know, music is based on the relations of sounds. This relationship in pitch volume and intensity is, in turn, based upon numbers, which Physics may call frequencies.

3. The perfect accord between these numbers and the pleasing quality of sounds employed in singing was the subject of close study and extensive research in those far off times.

6. It was an age of abundance that not only nourished the body, but also disciplined and elevated the mind and enriched the soul. We can, with great profit, dwell for a moment on the panorama of royal courts and other seats of cultural patronage, and colossal temples rising all over the land and presenting in wood and imperishable granite an imposing variety of themes and illustrations of music and dance. More than five hundred instruments, with the delicate and superb Veena, tracing its origin from the Vedas and shining as the queen of instruments, eleven thousand ragas sparkling with with subtle microtones and elusive nuances,—oh, the all-pervading rhythm and symphony that filled life and made it sublime in those times!

7. This resume of the glorious past of Carnatic Music may not be complete without a mention of the symbolic Thumbman, Sage Agasthya. In the museum at Djakarta, the capital of Indonesia, I stood for long lost in contemplation before a magnificent statue, in white granite, of the bearded saint who had carried the message of Tamilian culture to the Far East. During my ten week peregrination through Malaya, Singapore and Indonesia, I was constantly reminded of the enduring work of Agasthya and the band of cultural ambassadors that followed him, as I heard-Buddhist hymns and songs sung in Mohanam, Madhyamavati and Nadanamakriya in every Siamese and Chinese place of worship or music and dance hall. Thus it is that we are heirs and, ipso facto, guardians, of a heritage to which the music of the entire globe must trace its origin.

8. Incidentally, we may turn to another page in the history of the hoary past. This ancient system of music provided the foundations of European music. An old quotation

says, "From India and the East, where many ancient, historical traces are found, music followed man in his wanderings through Persia and Egypt. Like the light of the day, musical enlightenment moved from East to West through the efforts of Hebrews, Greeks and of Romans."

9. Two thousand five hundred years ago, Pythagoras studied the system and formed the seven scales of the Greeks. For centuries after, musical output in Europe centred round them. By and by four of the scales passed into oblivion The three that lingered behind were the "Gregorian Chants". comprising scales that look like our Sankarabharanam, Natbhairavi and Hanumatodi. "The Hindu system of notation passed through Persia and Arabia, and was introduced into Europe by an Italian named Guido de Arezzo, as late as the eleventh century A.D."

During the last four centuries, the Madrigals, Operas, Symphonies and Sonatas, to name only a few, have been built upon harmony, polyphony, etc., all round three of our seventy two primary modes, viz., Sankarabharanam, Kiravani and Gourimanohari, the major scale, the harmonic minor and the melodic minor of the west, respectively. For almost a century now, further penetration into the contents of the scale has driven home into western minds the importance of the subtle microtones that enrich South Indian music.

10. This digression apart, we shall resume the story of our music. The temple and the Vihara linked with the life of the people, and fostered the Fine arts as an expression of the yearning of the soul for " that great beauty which no eye can see and that sweet music which no ear can measure." Gigantic pillars and mythological figures, carved in stone or cast in metal, vibrate with musical notes in many a temple

in South India to this day. Nataraja portrays the evolution of life by his cosmic dance. Lord Krishna charms all creation by his magic flute. Saraswati, the Goddess of learning, has a Veena in her arms. A host of heavenly beings are patron deities of music. This may, perhaps, be the appropriate context to note two principal aspects of South Indian Music, firstly the Raga system with its absolute music based upon pure melody devoid of words, and yet capable of stirring up the various emotions, with its endless graces, and with its complement of Tanam and Pallavi with their subtle meanderings, is a feature peculiar to South Indian music. There were great experts who could elaborate Ragam for hours at a stretch. Nowhere else in the world could one see anything like it. Secondly, we had no secular music in India, as it is generally understood. Carnatic music was essentially spiritual. It was woven into the texture of religion and Yoga Sadhana. Its great exponents, composers and grammarians were men and women of saintly character, mystics, Siddhas and Bhaktas. That is why we find an undercurrent of philosophy and moral teaching even in ordinary, simple, folk-songs like those of the snake charmer, the boatman, and the cart driver. What is the import of all this?

11. The ultimate goal of all life is God-realisation, which is after all, synonymous with salvation, Moksha, or entering the Kingdom of God. It is, therefore, natural that all activities are dedicated to the service of God, and undertaken in a spirit of humble surrender to His will. In their search for proper and efficient means of such SADHANA, our ancients discovered that music had great disciplinary value and the power to sublimate passions and attune the mind. They also found that it could kindle the various subtle forces in the human body like the Kundalini. Its exalted status in

the realm of higher pursuits was unmistakably indicated by the dignified names given to it, viz., Upa-Veda, Adhyatma Veda, Gandharva Nada Vidya, Nada Upasana, and so on. It is a belief of the Hindus that the first utterance of God was the syllable "Om", and all life flowed from this Pranava Nada, or Omkara. As this was the object of meditation, music, as the pre-eminent science of sound, was seized upon as a vehicle, or a step leading to Pranava Upasana. A captivating song of our Saint Tyagaraja pictures his favourite deity, Sri Rama, as the embodiment of Pranava Nada Sudha Rasam, the essence of the nectar of the primordial sound, viz., music, the Ragas being his curved bow, Kodanda tinkling with the sweet sound of the seven tiny bells that adorn it, meaning the seven notes, the three kinds of tempo, adopted in music,—slow, medium and fast forming the three bow-strings, and the noble thoughts imbedded in the words of the song representing the swift-winged arrows. A branch of culture with such lofty ideals can never be a source of sensuous enjoyment, a cheap entertainment, a social amenity or an item in a carnival.

12. So far, we have surveyed the place and function of music in the life of South India in general. And now for a few instances to illustrate the influence of music on control over matter, on plant and animal life, therapy, etc. Those who are familiar with the writings of Basil King, the American philosopher, may remember his dictum that Jesus Christ and his devotees like Savanarola and St.Francis Xavier worked miracles through a sort of mysterious control over matter which modern Science can neither acquire nor even comprehend. Similarly, we have authentic accounts, confirmed by later experience, of unusual phenomena taking place through the agency of our music. A song in the Raga Amrita Var-

shini brought a heavy downpour in a region accursed by a long drought. A victim of dyspepsia got rid of his malady by singing, with faith and devotion, a series of songs composed in praise of the Navagrahas by Sri Muthuswami Dikshidar one of the Trinity of South Indian Music. We are all familiar with the current experiments on plant life in the Annamalai University. Regular doses of music, particularly of high frequency notes, have added to the growth and fertility of paddy crops. The Raga, Punnagavarali, has a curious history. The snake has no ears. Its eyes are believed to perform the twofold function of sight and audition. It is also known that the finny thistles that form the coat of the cobra are stimulated by the impact of the notes that compose the above mentioned Raga. The only sound of a serpent is its hiss. There is a tradition, however, that a variety of the wild king cobra sometimes whistles in the forest with the two folds of its tongue. This sound resembles a characteristic phrase of Punnagavarali. It is this affinity that explains the serpent's strange reaction to this tune.

13. Lastly, what are the unique features of South Indian Music? What is its message to world music? As mentioned earlier in this address, the royal courts of the Moghuls and the Durbars of Nawabs in Hindustan had an atmosphere quite different from that of the temple and Vihara in the South. So the music of Hindustan was wholly transformed. It became a hand-maid of the pursuit of pleasure. But the Tamils not only preserved the ancient heritage, but also developed it as an integral part of spiritual and national culture. The Nagaswaram and dowl have been practised as the close preserve and exclusive prerogative for seven centuries by a single community, the Isai Vellalas. Bharata Natya, the dance native to the Tamil soil, has a long history, a vast technique,

a glorious literature, an overwhelming spiritual and aesthetic appeal and a degree of polish elegance and refinement that no other branch of culture anywhere in the world ever attained. The Veena has a story of evolution dating back to the 5th millenium before Christ. It has been improved and enriched by untold generations of devotees of art. A stupendous literature of fascinating symbolism, sublime poetry and imagination, feats of skill and artistic attainments, and endless details of technique has grown around this noble instrument of matchless grace and beauty.

This random, cursory survey of a great art that has had a steady, continued growth for ages may conclude with a notice of its progress during the last three centuries. Classics in Tamil like Silappadikaram and Jeevakachintamani, and those in Sanskrit like Sangita Ratnakaram and Sangita Sudha, contain a wealth of information on particular aspects of music. The Thevaram and Thirupugazh hymns reveal some of the secrets of applied music. Yet we do not get a complete picture of the concert music of those times. They however, provided the foundation for the renascence that began with the Tallapakam composers and Purandaradasa. To the latter do we owe the system of musical pedagogy that has been current for three centuries now. Honoured as "Sangita Pitamaha," Purandaradasa gave a definite form to practical music. He poured into it all the elements of beauty and artistic excellence that Tamil culture had acquired. He was a prolific composer in Canarese, and a veritable, spiritual dynamo. Thyagaraja, the greatest composer of India, and the greatest tone poet of the world, followed his footsteps. Of his innumerable compositions, only about six hundred have survived. Even so, they are a source of perennial joy, inspiration and instruction from various angles—panegyric on

music, criteria of great music, new art forms in musical architecture, ethics of good living, compassion for human frailties, thirst for God-realisation, gloss on Valmiki's epic, homage to genuine worth, the leaven of wit and humour, poetry, popular proverbs, and so on. It is no wonder that they are known as "Thyagopanishat." Above all, they enjoy universal popularity as patterns of music endowed with melodic perfection, vitality, and ineffable charm. May it be given to us to drink deep at the foundation of bliss that Thyagaraja and those like him have opened for us!

The above is an address delivered at the St. Christopher's Training College for Women, 21-1-1956.

3. TAMIL MUSIC THROUGH THE AGES

Indian Music, in its widest sense, has its origin in the Vedas. The slow development of the Indian Music scale, the evolution of the Raga system, etc., have been objects of study and research for successive generations of scholars. There is no dearth of evidence, be it in architecture or in literature, to show that the ancient Tamils had attained a very high degree of musical culture. Silappadikaram, Pathu Pattu, Paripadal, and Jeevakachintamani, to mention only a few, provide a mine of information on the music of the Tamils. Perunarai and Isainunukkam are regular treatises on the art itself, though these latter are almost lost to us now. The eighteen varieties of the Yazh, the imposing galaxy of Pans—eleven thousands of them prevalent at one time,—the contests of musical prowess, the fostering care and lavish patronage of the royal courts—all these bespeak of almost a heroic age in the history of Tamil music. Every pillar and wall and ceiling in the old temples scattered all over South India may be regarded as the limb of a permanent public library of the art, as it were, carved on stone, and preserving, against the ravages of time and clime, picuresque illustrations of music and dancing. The very term Muthamizh denoted the importance attached to Isai.

The dawn of the seventh century ushered in the famous Trinity who composed the Thevaram, viz., Tirugnana Sambandar, Appar and Sundaramurti Swamigal. The first of these was a rare prodigy who composed when he was barely three years old—perhaps a unique record in the annals of world music. The vast sacred hymnody that grew during the period went into oblivion by and by, like the Greek and Ionian Odes of old.

A LEGEND AND A MIRACLE

A tradition persisted that a grand collection of the Thevaram pieces lay scattered in some dark niche in the temple of Sri Nataraja at Chidambaram. In the time of the Cholas, a village named Tirunarai, in the neighbourhood of Chidambaram, boasted of a Ganesa deity believed to be of hoary antiquity and possessed of divine power. The good priest who offered the customary Puja in the temple was once obliged to be away from the village for a short time. His little son did duty for him. The young innocent stood aghast when the offering (Naivedya) lay untouched by God. He had never once seen his father return home with the food rejected by the deity. He was frantic with grief and vexation over this difference in the God's behaviour towards sire and son. He wept, and cajoled, and threatened by turns, but all was in vain. He vowed to immolate himself on the spot, and knocked his head against the protruding pot-belly of the irate God. Lo and behold! Ganesa opened His mouth not only to appropriate the offering, but also to pronounce His benediction on the youth!

News of this miracle spread far and near. It reached the court of Raja Raja the Second. He was passionately devoted to the memory of the Thevaram Trinity. He hastened to the shrine and implored the deity for guidance in bringing to light the hidden treasures of the Thevaram. The oracle directed him to Chidambaram. But the priests there would not reveal the truth. Eventually, however, the priests were prevailed upon to part with the sacred lore. The emperor sought out a fair descendant of the ancient line of composers, who lived in a place known as Erukathampuliyur. This lady set the words to music, and gave the Thevaram songs a fresh lease of life stretching over a few centuries.

With the passing of years, the tunes of the pieces changed and then disappeared. Somewhere in the eighteenth century, a pious minstrel of Tiruvarur, named Guruswami Desigar, revived the singing of Thevarams in Saivite temples. This holy errand took him, among other places, to Tirumalairajanpattinam near Nagapattinam. There was a Mridangam player of name and fame in the village. The visitor sent him his compliments and invited him to join him in the Thevaram concert in the temple. The latter excused himself on the ground that the singer was no match for one of his own standing. He was present at the concert. He came to scoff, and remained to pray. At the end, he bowed humbly to the talented singer, and paid him his homage. From then on, the two worked together and composed the music of the Thevaram verses. It is the pale, attenuated echoes and remnants of these last that we find today, struggling for sheer existence, in the few Thevaram schools in places like Chidambaram, Madurai and Thiruvidaimarudur.

In the early years of the present century, the late Sundara Oduva Murti of Tirunelveli took upon himself the task of resuscitating the sacred hymns from the rut into which they had fallen due to long neglect and popular indifference. Those who were privileged to attend his Bhajans would ever remember his powerful and majestic voice and evangelistic zeal. It is a happy augury that, for some years now, the Annual Conference of the Madras Tamil Isai Sangam has been bringing together on a common platform a large number of Thevaram exponents for purposes of discussion, review, stock-taking, and planning for the future. A lot of patient spade work has to be done to free the compositions from the cobwebs of pedantry and obscurantism and fit the scheme of

Pan, Thiram, etc., into the Mela Kartą system which has come to stay.

Of no less antiquity and spiritual worth are the *Four Thousand Divya Prabandhams* of Alwars. Sri Vaishnavas regard them as complement to the Vedas. Except the names of a few Ragas given at the top of the verses, we have no clues at all to the way they were ever sung. It is quite impossible to trace the original music. In this respect, they are in a sad plight compared to the *Thevaram*.

The next great collection of songs is the *Thirupugazh* of Arunagiri Natha. The words of about two thousand songs of this gaint of *Iyal* and *Isai* have been preserved. The original music has been lost. Nevertheless, the words proclaim the greatness of the compositions in the field of *Laya*. Now and then, sporadic attempts have been made to set a few of them to music and propagate them. As yet, hardly the fringe of the problem has been touched. There has been a lot of tinkering, and the hand of the vandal and the amateur has not a little to answer for.

TWO FAMOUS OPERAS

The *Rama Natakam*, of Arunachala Kavirayar, is an opera more than two centuries old. Its contribution to the wealth of music in the pre-Thyagaraja period may never be over-rated. *Saint Nandar Charitram*, by Gopalakrishna Bharatiar, is an immortal opera which has held the field for a century now. Thanks to the Harikatha performers, the music of these two operas is no fear of extinction, though a first rate publication with adequate musical notation, has yet to make its appearance. It is not, perhaps, as widely known, that a few more operas stand to the credit of Gopalakrishna Bharatiar.

Ramaswami Sivan was not only the elder brother of Maha Vaidyanatha Iyar, but also his friend, philosopher, and guide. The two put their heads together and composed the *Peria Purana Keertanam,* based on Chekizhar's classic, the *Peria Puranam,* Anai and Ayya, two veterans, who, like Rattayar, the twin poets of Tamil literature, merged so completely in each other that posterity has come to imagine them as one individual, enriched Tamil Isai with a variety of compositions that are very popular even today. *Bhagavata Keertanas* of Ananta Bharati, and *Skanda Purana Keertanas* of Kavi Kunjara Bharati are also well-known collections of Tamil songs.

Chidambara Bharati, Achyuta Dasar, Syama Sastri and his son Subbaraya Sastri,Subbarama Dikshitar, Swaminatha Kavirayar, Ramaswami Pillay of Tiruvarur, Ghanam Krishnayyar, Marimutha Pillay, Muthu Thandavar, Subbaramayyar, Papavinasa Mudaliar, Vedanayagam Pillay, the *Kuravanji* composers like Rasappa Kavirayar, Annamalai Reddiar of *Kavadichindu,* Doraswami Kavirayar, Tanjore Ponnayya Pillay, Kotiswara Ayyar and Trivandrum Lakshmana Pillay—these belong to a glorious hierarchy of Tamil composers who added to the wealth of South Indian music.

At present music is identified with the pattern usually served out from platforms. If the host of composers and their compositions are not to be swept out of existence other lines of musical activity have to *supplement* the platform. Competitions and prize awards invariably stop with amateurs, novices, and children. The quality of music and level of performance in such cases may not be always adequate to keep alive in the public eye the intrinsic worth of these great gems of art. Nor do memorial celebrations always achieve the

object. As in matters like food and dress, habit has its role in music also. Performances confining the musical fare to particular composers, laying due emphasis on aspects of word and song that mark them out among the group as a whole, may go a long way in the proper integration of musical culture.

—*THE HINDU*, MADRAS.

4. CARNATIC MUSIC— PAST, PRESENT AND FUTURE

1. THE PAST

Music, as we all know, is based on the relations of sound. This relationship in pitch, volume and intensity is, in turn, based upon numbers, which modern Physics may call frequencies. The *perfect accord between these numbers and* the pleasing quality of sounds employed in music was the subject of close study and extensive research in Ancient India. It is a matter of pride to us that Europe owes the foundations of its music to India. Even the seven notes, familiarly known by their initial letters—sa, ri, ga, ma, pa, dha, ni—passed through Persia and Arabia and were introduced into Europe by an Italian named Guido de Arezzo in the 11th century, A.D. In short, our ancients evolved a sublime theory of sound and christened it Nada Vidya. They regarded it as a vital branch of the Vedas and a vehicle for self-development and God-realisation. They scrutinised the seven notes, explored their contents and possibilities and fixed the twelve Swarasthanas and the twenty-two Srutis that made up the Octave. By and by the genius of Dravida assimilated the Aryan culture. The result was the birth of a glorious literature in Tamil-Silapadhikaram, Pathupattu, Jeevakachintamani, etc., containing elaborate treatises on music. The Middle Ages in Europe, or the fifteen centuries of the Christian Era, witnessed numerous upheavals in the political and cultural life of India. The advent of Islam had far-reaching consequences for the world of Indian music, in North India. Its growth and development went on unimpeded down to the

end of the 19th century. Mighty minds like Sarngadeva, Matanga, Somanatha, Ramamatya, Govinda Dikshita and Venkatamakhi built up a vast storehouse of knowledge on theory and practice. "The times find the man," is an old saying. Even so, to the everlasting glory of Carnatic Music, there was a long line of great composers who welded theory and practice and wrought thousands of gems in the shape of Kirtanas, Kritis, Varnams, Swarajatis, Padams, Javalis and other innumerable, distinct patterns of composition which are the special glory of Carnatic Music. Friends, let us, on this occasion, pay our homage to the galaxy consisting, among others of the Thevaram composers, Arunagirinathar, the Tallapakam fraternity like Annamacharya and Chinnayya, Purandaradasa, Kshetrajna, the Bhagavata Natya Mela group led by Melattur Venkatarama Bhagavatar, the Tanjore Quartette of Bharata Natya, Ponniah Chinnaiah, Sivanandam and Vadivelu, who adorned the Court of Swati Tirumal in Travancore, the seven century old Isai Vellala line whose giants shaped the matchless grand music of the Nagaswaram and dowl, the music Trinity, Thyagaraja, Shyama Sastri and Dikshitar and a host of composers who followed in their wake.

So much about the past.

2. THE PRESENT

Let us look at the present, and incidentally, do a little stock-taking. It is well to remember, at the outset, the great difference in the atmosphere in which Carnatic music flourished and that which fell to the lot of its northern sister. Due to historical and other causes, Hindustani music depended, for its sustenance, mainly on the favour and indulgence of Muslim royalty and aristocracy. On the other hand, Carnatic music was essentially spiritual, woven, as it was, into the

texture of religion and Yoga Sadhana. It is natural, therefore, that Temples and Adhinams in Tamil Nad were the sanctuaries of art, while its great exponents were men of saintly character, mystics, Siddhas and Bhaktas. Viewed from this background, the present period of Carnatic music, covering the half century that has just rolled by, will strike any intelligent observer as one of sweeping changes in the world of music as a whole. The one outstanding feature of the period is the phenomenal increase in musical activity among all classes and grades of society. The gramophone, Radio and Silver Screen have contributed to this end in a very large measure. Music Sabhas, conferences and journals have captured the masses and spread their tendencies far and wide. Opportunities to listen to all the music that is available seek one, as it were, in one's closet, thanks to All-India Radio. The spirit of the times has had its impact on the newly born Republic of India, too. The Sangita Nataka AKADEMY in Delhi, with its regional branches in the different parts of the country, hums with high level meetings and secretarial activity for the advancement of art. Periodical art festivals, like the recent Sangit Sammelan of All-India Radio, burst open the flood gates of music as in a spate. State awards for eminent musicians and promising young artistes are forthcoming on a generous scale. All this is very gratifying indeed. Yet, there is something like another side to this picture. As inheritors of a system of music whose traditions have no parallel in the world, we have to review the situation from time to time, with an alert, open mind, free from prejudice and obscurantism, fear and inhibitions. In this context, it may be appropriate to disclose the impressions confided to me by three foreigners who visited our land one after another.

They were brilliant young men, well-versed in Western music, and ardent votaries and keen students of Carnatic music. Their impressions were identical. As if in one voice, they deplored three factors in present day Carnatic music, viz., conflict between theory and practice, poor voice and absence of outstanding talent. In other words, they found that the common output of platform music did scant justice to the glorious literature of the past. By the side of the North Indian singer, the Carnatic vocal musician cut a sorry figure. As a rule, the South Indian voice was below par in volume, timbre, range and melodic worth. Lastly, there was, as it were, a dull levelling, a lack of variety, and prevalence of mediocrity, with no pretensions to creative, or even quality music. I submit, with reluctance and in all humility, that this verdict is, in good part, not wide of the mark.

I have listened to musicians of the last generation like Konerirajapuram Vaidyanatha Iyer, Pushpavanam, Ramanathapuram Srinivasa Iyengar and Namakkal Narasimha Iyengar, to name only a very few. The pitch of their voice ranged between the third key of the harmonium and the key number 4½. Also, they covered a minimum of two octaves. In contrast to this, the average male voice of the present day registers hardly one full octave even on a pitch of the first key.

An attempt to trace the fall in standards, for such as it is, to its causes may not be out of place. To my mind, hurry, the keynote of all modern life, economic stress, changes in social habits, increasing concern for the common man, competition of cheap, easy and handy entertainment provided by the radio and the picture house, the long arm of the entrepreneur with his eye on the box-office, and the growing indifference, all round, to moral values—these are some of the

causes for the decline of the art. Obviously, no particular individuals or institutions may be held responsible for the operation of these forces. Hurry has brought in its train impatience, excitement, and nervous tension. There is no time to do hard and sustained thinking and develop the creative instinct. Incessant travel and a high standard of living have forced upon the musician a commercial and competitive attitude to art. The audience, for their part, have neither time, energy, nor patience to sit through long, leisurely performances as in bygone days. Gone is the traditional sentiment of "Subha Samskaram", associated with music, as also the awe and reverence for the art and its exponent.

In the music performance of today, one looks about in vain for an elevating atmosphere, a restful relaxation of the mind, an effulgent joy born of emotional exaltation, or even an earnest, respectful attention to the music. Instead, one finds an air of levity and reckless abandon among the tangled knots of perspiring, listless humanity, thronging in their thousands, as if for a gala show or a carnival, and directing their rambling minds aimlessly towards the blare of the mike or their own conversation with those around them. It is difficult to regard this as a congenial ground for the growth of high, serious art.

Having surveyed some general trends regarding artistes and the audience, we shall take a passing glimpse of the material purveyed on the platform. For about fifty years now, our music performances have followed an unvarying, circumscribed pattern. The practice of tacking on Swaram to every piece sung has a number of sins to answer for. It is destructive of all that we hold dear in music. It lays the axe at the root of sensitiveness to tonal purity. It undermines the basic scheme of 22 Srutis. It shifts the emphasis

from melody and aesthetic enjoyment to a crude mummery and unmusical acrobatics. It elbows out of the programme an endless variety of soul-stirring compositions of great masters which have suffered neglect for too long. Lastly, it makes a caricature of the most remarkable invention of Dravidian genius, viz., the Pallavi, a unique branch of Carnatic music that demands great inherent aptitude, lofty imagination, stupendous memory and persevering skill.

Next, the place of the violin in our music needs careful and intelligent scrutiny. It is my very humble submission that it is eminently suited only for solo concert. Its possibilities in that direction are unlimited. As an accompaniment to the voice, it does more harm than good.

The Nagaswaram has changed from the "Thimiri" to the "Bari" and from the open air to the enclosed Pandal and the music hall. It also seeks the incongruous company of the Tambura, Mridangam and the mike into the bargain. I feel that this change defeats its particular mission and appeal, and is a tragedy too deep for tears. I repeat that it is impossible and profitless to blame anyone for this. It is a matter for earnest searching of hearts by the distinguished exponents of "Peria Melam", on whom has descended, as I have said before, the mantle of a pre-eminent clan that guarded it for seven centuries as a close preserve not open to trespass by those outside it.

This brief survey of the present condition of Carnatic music does not touch aspects like the drama, Harikatha, and dance, though they are parts of our music, with their own age old traditions, and problems of the present and the future. As the third and concluding portion of the topic I have chosen permit me to make a few observations about the future of Carnatic music.

3. THE FUTURE

With the dynamic personality of Pandit Nehru at the helm, New India is planning big things in quite a big-way, to use his own favourite expression. Today our country is the ambassador of universal peace and brotherhood, playing an increasingly important role in world affairs. She is forging new links with progressive forces all over the world. Similarly, also, her ancient art and culture have come in for a closer study and a new evaluation in foreign countries. These developments call for a supreme effort at self-examination and reform on the part of those who wish well of Carnatic music. Only then can they play their part truly and effectively. The place of the violin and swaram singing in a programme has been referred to before. The question of educating the average music lover, so that he may share the aesthetic and spiritual benefits that flow from higher forms of art with the h'gh-brow and enlightened connoisseur, leads us directly to a problem of baffling magnitude. I refer to the huge crowds and the mike that are the order of the day. If these two are unavoidable products of the times, a solution for our difficulties must be sought outside and in spite of them. For thirty years I have been pleading for a second line of activities in music sabhas and kindred institutions. Small groups who have the background and the urge for close, intensive listening have to arrange chamber concerts quite frequently. Only such limited gatherings may ensure instruction and enlightenment, besides entertainment. Otherwise a large variety of valuable compositions is in imminent danger of being lost for ever as platform concerts will have none of them. Modern mechanical aids like the recording tape may help to preserve them. Such recorded material has an added advantage, in that it helps comparison and correct assesment of all available renderings.

Gurukulam and Karnaparampara traditions have had their day. It is Quixotic to hope for their revival. On the other hand, the radio which reaches out to millions, may help to usher in a renaissance, if those who control it work on sound lines with disinterested zeal and understanding.

Next let us look at the place of language in our music. Our songs have a two-fold function—that of word and sound. Three of our greatest composers rendered their songs in Canarese, Telugu and Sanskrit, none of which was spoken in the Tamil districts of the south, where the songs spread quickly. Unfortunately, this led to a wholesale neglect of the function of the word, with disastrous consequences for the cultural worth of the compositions. So, most of the singers have no idea of the meaning of the songs, while a good many assert that the sound is everything and the word is negligible! This attitude needs no refutation. For it is a simple truth that a singer can never enter into the spirit of a song unless he knows its meaning. Thus we see the need for a widespread knowledge of Canarese, Telugu and Sanskrit among lovers of music.

Another step to preserve and popularise classical compositions is the publication of cheap, well edited books in detailed notation, so as to bring out, in clear, bold relief, a comprehensive rendering that will represent a synthesis of all that is worth preserving. During the forty years of my career as a student of music, I have hardly met a dozen persons who have realised the value of this most useful and dependabe vehicle of musical expression. Music schools and colleges can remedy this situation if they will learn a lesson from the West, where a knowledge of notation is indispensable for anyone who is out to learn music. It is the idle and mischievous cant of many who know nothing of notation, and who can never

make out a line of notated matter, that learning music through books is no good.

Besides salvaging the material that is still extant, we have to direct our attention to specialisation which has been stifled by the stereotyped platform pattern referred to above. Old traditions have to be built anew. Special talents have to be sought out and ample opportunities found for their porper unfolding, so that a Sankarabharana Narasiah, a Todi Raghavier, a Thalaignayar Pallavi Somu Ayyar, a Sattanur Thanam Panchanathier, a Padam Gowri, may flower in our midst once again. Every aspect of Carnatic music like the Ragam, Thanam, Krithi, Pallavi, Tillana and Chindu is rich in scope and dimensions, and needs a sort of God-given, inherent aptitude for development and aesthetic enjoyment.

Lastly, an infant democracy, torn between ideals and realities, short of experienced personnel, and over-burdened with blue-prints and plan-frames may not be wise if it were to put its hand in every pie. Public opinion, the surest guide for administrative machinery, has not even had time to shape itself, much less to be heard in the citadel of the old bureaucracy that still continues. Nevertheless, a serious, concerted effort to resuscitate Carnatic Music and make it a vehicle of world culture is the paramount need of the hour. To that end may we all dedicate ourselves here and now!

5. WHITHER, CARNATIC MUSIC ?

It is our foremost duty to set our house in order and keep it in good trim. But what do we see about us? The best in our hallowed tradition is challenged by disruptive forces from within and without. When music enjoyed the patronage of ruling princes and noble families, genius and originality had a congenial soil for growth and unfolding. Not only was the wolf kept off the door, but musical knowledge was freely and efficiently imparted under the Gurukula Sampradaya. In course of time this support vanished, and the musician who had hitherto cultivated art for art's own sake had to find a market for his wares if he was not to starve. Even a healthy social reform in the conduct of weddings indirectly hit the musician. Temples and kindred institutions, that provided a scanty meed of bread and board to a few, sank into a moribund condition hardly conducive to the vigorous, dynamic growth of art. The Gurukula system toppled down, since the teacher had been obliged to market his produce. Just now came the music sabha, with its democracy, its hydra-headed tastes, its box-office attitude, its intolerance of what is beyond its ken, and the perennial, disconcerting trek of paper bits to the musician on the dais. Anyone who tossed a few chips at the counter pushed himself in and claimed his right to call the tune. Consequently, there was a lowering of the standard. The creative artists, never prolific in number, found their occupation gone, in the face of the premium set upon cheap, tawdry stuff that tickled the ear for the nonce.

It was in this welter of confusion that the scale of values was upset. The general literacy of the musician went so low that it gave birth to a despicable practice which, perhaps, has

no parallel anywhere else in the world. Telugu songs came to be written in Tamil, with absolutely no idea of the phonetics of the language, not to speak of the purport of the pieces. No condemnation is too strong for this melancholy state of affairs. A working knowledge of Telugu is easy to acquire. This has been made indispensable to all earnest students of music by Sri Thyagaraja and a host of distinguished composers who have wrought priceless gems in the language. It is said that the late Mr. Gokhale learnt Bengalee to enjoy the 'Gitanjali' in the original. What shall I say of a monumental work in Telugu which I have been looking through with awe and reverance for the last 16 years and yet I feel I have touched but a fringe of it? I refer to the "Sangeeta Sampradaya Pradarsini", a stupendous work of enduring art, compiled with superhuman effort and the most consummate skill, by the late Subbarama Dikshitar of Ettayapuram. The work is a veritable colosseum, and has also shared its fate at the hands of more than one pilferer. But it has not had the recognition it deserves, for two reasons. Firstly it is in Telugu. Secondly, the system of notation it adopts requires very good Swaragnanam, constant practice, infinite patience and above all a sound and practical knowledge of Veena technique on the part of those who go to it. I cannot help in this connection, a reference to the late Dhanammal who followed the system with meticulous precision as I could verify during the twelve years I sat at her feet. The notation I have referred to is one of the most important aspects of our music. Unfortunately, however, it is not as widely prevalent as it should be. The need for popularising it is vey urgent, especially after the decline of Gurukula and Karnaparampara traditions. Of the thousands of Sri Thyagaraja's compositions not more than 600 are extant today. Kshetragna records that he composed

4200 padams. Not more than thirty of them can be rescued from oblivion, if even now diligent efforts are made in that direction. The genius of Carnatic music being what it is, there is no other way of preserving classical compositions except through notation on the lines of the great work just now referred to. With more than 25 years of incessant practice, and having learnt over 700 compositions only through our traditional notation and sight reading, I firmly believe that a great deal of fruitful activity and yeoman service to music await our Universities and academies if only they will realise the wonderful possibilities. The importance of this cannot be overestimated, as the blessing it confers on a student of the art are manifold. For among others, it sharpens the sensitiveness of the ear, makes for ready and unerring Swaragnanam, gives a sure grasp of the principles of layam, renders the task of learning new things incredibly easy, effects considerable economy in time and labour, and is a convenient vehicle for transmission of musical material through writing. The neglect of this important medium of musical expression accounts for the paucity of well-edited high class literature that may be classed with "Sampradaya Pradarshini." It is a great pity that not one of the numerous institutions that profess to labour for the advancement of music has felt the urge to form a committee of experts to collect and edit what little is still left of the compositions of great masters like Sri Thyagaraja, Dikshithar, Syama Sastri, Subbaraya Sastri, Kshetragna, Pallavi, Gopalier, Dharmapuri Subbarayar, Gopalakrishna Bharati, Muthu Thandavar, Ghanam Krishnier, Anantha Bharati, Arunachala Kavi, Patnam Subramanya Ayyar, Ramanathapuram Srinivasa Ayyangar, Kavi Kunjara Bharathi and Srirangam Venkatadri Swamigal.

"Sampradaya Pradarsini," which has been referred to

more than once, was a publication financed at immense sacrifice by the ruling family of Ettayapuram. The work contains quite a large number of compositions in Sanskrit, Telugu and Tamil by members of the family. The most distinguished of them appears to be Kumara Ettendra whose thirteen pieces are of surprising beauty. Now another royal family is out to place the music world under a deep debt of gratitude. The publication of the multi-lingual compositions of Maharaja Swati Tirumal is in progress. It augurs very well indeed for the enterprise that the editing has been entrusted to the Grand Old Man of Carnatic musicians, Brahmasri Harikesanallur Muthiah Bhaagavatar, himself a composer of renown. We may, therefore, look forward to a publication of inestimable value, since Maharaja Swati Tirunal's compositions have already established a reputation far and wide, thanks to the resource and zeal of the royal patrons of Travancore.

Modern mechanisation is another powerful agent that can help to conserve our heritage. It has already brought about a revolution by making music a cheap article of everyday consumption and handing it to the masses. The gramophone and the radio may be turned to very good account if a syndicate of musicians and patrons put their shoulders to the wheel in a spirit of service and brotherhood and create a co-operative trust, free from the clogs of commercialism and conflicting allegiances. If they hitch their waggon to the star, and get the best material available for purposes of recording, the gramophone may yet redeem itself and play its part well. The radio is fast developing into a mighty institution whose influence on society may be considerable. But its activities are not confined to music, nor is advancement of the art one of its aims. Its obvious pursuit is large-scale catering on a thousand lines. So enlightened public opinion alone can make

its weight felt, so that broadcasting stations may bring about necessary readjustments in their programmes. For instance, they may easily cut down the number of artistes booked from day to day. This will save a great deal of money and labour, and improve the quality of music. They can do away with short programmes that only encourage superficiality and stifle spontaneity and originality. No institution under the sun is perfect. Broadcasting is no exception to this rule. As it brings music to the very door, it is a formidable rival to the music hall, and a potential force for good or evil. Hence it is incumbent on those in charge of music programmes to regard their work as a sacred mission, stand four-square against considerations of fear or favour, of reformist clamour, of communal and sectional eruptions, and maintain a proper balance as between a fledgling in art and a scholar, between talent and mediocrity. With this end in view, they can seek the co-operation of an advisory body of persons steeped in musical culture, and not of mere non-official dignitaries.

Next to the gramophone and the radio, the talkie claims our notice. As a rival, if not a successor, to the South Indian stage, the talkie, perhaps, is on a lower level of taste and culture, so far as music is concerned. The success and popularity or a film story has largely depended on the extent to which its musical output has caught popular fancy and the number of song-hits it has sent into the street. Crude imitation of North Indian tunes, plagiarism of old pieces, and a discordant, ear-splitting, outlandish jazz known as background orchestra, have combined in a murderous assault on Carnatic music. A veritable Pandora's Box has been opened, and it does not look as if the fairy will make her appearance in the near future. Many must have noted with a bleeding heart how popular taste is being corrupted, especially by things like the incoherent orchestral preludes to the song-hits of stars and

of pitch, range, volume, melody and flexibility of voice. Came the Brindaganam and the variety entertainment, and vandalism reached its limits.

So much about the ills that afflict the world of music. How shall we find remedies for them? I have suggested a few lines on which matters may be improved. Music is a vehicle of spiritual culture. From time immemorial it has been reckoned an upaveda and a sadhana for higher pursuits. The hierarchy associated with it was drawn from the class of the siddhar, the rishi, the bhakta, and the upasaka. Only when the musician fell away from his ideals and noble pursuits did he lose caste. Our land has never known such a thing as secular music. So nothing short of a sea-change in our attitude as a whole can achieve anything. To remain indifferent when a rare link with the glorious past like the late Veena Dhanammal languished in proverty and obscurity, and then to flood the press and the platform with messages and speeches when she had passed from our midst can not be of any use.

To start with, institutions connected with music should raise the standard of material either taught or purveyed. The place of honour should be assigned to ragam, madyamakalam, swarakalpana and similar items that develop creative ingenuity. To say this is not to minimise the importance of building up an extensive repertoire, especially drawn from Sri Thyagaraja, with due deference to those who exalt other composers and start unedifying controversies. Plagiarism should be ruthlessly stamped out. Instruments should receive very great attention for the advantages they possess over the voice. Accompanying instruments that promote symmetry and provide scope for individual talent should be en-

encouraged. Moreover, the music of the sounds has a wider appeal than the music of the words, and a good acquaintance with an instrument is an insurance against charlatanry. The veena should be rescued from the depths to which it has sunk. Ordinarily, it is a harmonium or a gotu-vadyam that emerges from it nowadays, and not genuine veena music. For the technique of the veena is almost a lost art. The Broadcasting Stations in South India have been according a very liberal measure of encouragement to the veena in particular. One notes it with grateful thanks. But so far, quality does not appear to have weighed with them as much as quantity and the proportion of solo to combined veena and vocal music may be more equitably adjusted. Lastly, false prophets who plump for standardisation and regimentation in music, and those who have their claims on mere heredity should be given short shift.

Another unique feature of music that South India has preserved through all the vicissitudes of time and tide is Bharata Natya. Caught in the cobwebs of ignorance and prejudice, consigned to oblivion through popular indifference, and shunned by misguided reformism as an odious social excrescence, it was hanging between life and death for a long time. Now came upon the scene a frail, unobtrusive youth, the gifted scion of a long line of savants devoted to this branch of art. He waved his magic wand. At a single bound the art rose sphinx-like to the firmament. It shed the coarseness that had enmeshed it for a time, and revealed itself as a thing of immeasurable beauty and joy. He who had come as a messiah saw that his life's mission had been fulfilled, and art had come into its own. Just then the gods called him, and he went, though yet in the prime of life. May his soul rest in peace! This revival of dance has been

greeted with great enthusiasm all over the country. Even our children have caught this new spirit so much that almost every child that attends a girls' school is a danseuse. The culture, refinement, and world-wide influence of Adyar should be sufficient to ensure the future of dance as a national expression of art. May this new-born enthusiasm bear fruit in sustained creative activity all round, so that we may yet hold our heads up as children of the home of art, our beloved Mother India!

—*THE TRIVENI QUARTERLY*.
MADRAS. Vol. XIII. Nos. 3 & 4.

6. CARNATIC MUSIC— TRANSITION OR DISRUPTIO . ?

A SILVER LINING

The second quarter of the present century brought with it what may be aptly termed the dark age of Carnatic music. Curiously enough, this period threw up a goodly crop of very able experts in Layam. They developed the vast new technique shaped by the galaxy consisting of Kanchira Manpundia Pillay, Khanjira Dakshinamurthy Pillay, Ghatam Krishna Iyer, Konakole Pakkiria Pillay, Dowl Meenakshisundaram Pillay and Dowl Panchami. This extensive development in layam has been a unique latter day feature in Carnatic Music. We may note in passing that this has had a wholesome impact on Hindustani Music wherein the Tabla and the Pakwaj are receiving increased attention and enjoying a status hitherto unknown. Unfortunately, however, a sort of eclipse seized our vocal music and this in turn, has hamstrung the other limb, viz., the field of layam. The writer has no hesitation in saying that laya experts like Tanjore Vaidyanatha Ayyar, Palghat Mani Iyer, Palani Subrahmanyam and Rangu Iyengar have had to plough the sands, in the absence of corresponding progress in the vocal sector.

THE CHANGED ATMOSPHERE

The writer of this article had premonitions of the coming of this deterioration even thirty years ago, as, one by one, the last, lingering figures of the Golden Age of Carnatic Music (1800—1920) pased away. Mediocre vocalists, heretofore wobbling in bye-lanes, emerged into stardom. They looked askance at the rising generation of laya Vidwans and quickly

turned to advantage the levity, impatience hurry, commercialism and listless din of mammoth crowds that bedevilled the huge music halls, factors that dealt a severe blow on age-old habits of leisurely, intensive, respectful listening, so indispensable to the cultivation of an intelligent capacity for deep cultural understanding and sublime aesthetic enjoyment. In the prevailing chaos, creative aspects of art and spontaneity of thought and expression were elbowed out. Inauguration ceremonies, comfortable seats particularly on enlarged platforms, the glamour of V. I. P.'s blessing such functions with their immediate presence, transport facilities advertised beforehand and short, cut and dried programmes—such amenities of a gala nature shifted the emphasis and tilted the scale of values.

Now and then, in these days, one is told that it was a period of transition and that the mists were sure to roll off before long. Not only did the mists not clear, but a lot of politics, officialdom, bureaucratic red tape, adroit showmanship, profteering enterprises, etc., spread their tentacles. Careerists, imposters and pseudo-critics raised the cry for reform, for something new, for music with a theme, for music for the mass,etc. Let us look at the plight of music in such circumstances.

THE PRESENT PICTURE

The hall mark of creative music is that it keeps the listener ever in eager expectation and takes him unawares, right and left, by springing surprises ever and anon. What is our experience today? The old, beaten track, the hackneyed, unvarying, limited repertoire, the circumscribed set formulas of swaram, spinning round and round aimlessly, each within a particular, narrow compass,—this is the stuff purveyed for a promiscuous

multitude that is out only for a relaxation to be had for a pittance. Seldom does one find the music expansive, broad-based, uplifting, soul-stirring, or even exhilarating. The loud-speaker bales out the bizzare, metallic concoction of a voice which obviously lacks inherent vitality and charm. The structure and scope of the Nagaswaram and the Dowl, the very important function of pipe music in society and its exclusive contribution to the development of ragam and pallavi down through the centuries were all set at naught when two pipers forced themselves into a music hall and reeled off songs and cheap tunes to the accompaniment of a tambura and mridangam. The writer, again, has vivid memories dating back to the first decade of this century, when the thin end of the wedge was for the first time introduced by two piper brothers of Tirupambaram in Tanjore district. They cut short ragam and pallavi and played kritis in duet. It is an irony that this innovation was brought about by two contemporaries of Kornad Natesan and Chidambaram Vaidyanathan who excelled in the old style.

The rising generation holds out no promise at all. The craze is all for unimpressive, superficial show and pale imitation of those who hold the field.

Enough of this dismal picture, though hardly more than a glimpse of the ghastly reality! Yet, it is good to realise that far from disclosing a transition, it has all the elements of disruption. "A nation that neglects a pattern of its own culture for long" says Jawaharlal Nehru "will eventually become a stranger to it, and may be, unable even to recognise it." Verbum Sap. How shall we prevent the catastrophe?

For thirty years the writer has been pleading for a second line of activities in Music Sabhas and kindred institutions, if only to repair the damage that they do to higher pursuits of

art. The Pattern of the present day music performances needs immediate and thorough overhauling. It does scant justice to the vast dimensions of Carnatic Music. Saints and seers to whom music was a nada yoga flourished in South India, as if it was their favourite land. They left for posterity immense treasure troves in the shape of thousands of compositions. They took particular care that our Music had a spiritual background, so that it might purge life of all dross and sublimate it. By the same token, all their music was an offering to Divinity. And, Oh, the stupendous range and content of the compositions! Ethics, mysticism, aesthetics, lyric, logic, grammar, wit, humour, melody, rhythm, in short, the wisdom of the ages is garnered in them.

How many of our musicians and music lovers can say that they have an earnest, passionate urge to dive deep into them? How many of them do understand the place of Jayadeva, Kshetragna, Tirthanarayana and Bhadrachala Ramadas in our music? How many of them have looked into Tyagaraja's Nowka Charithram and Prahlada Bhaktha Vijayam? How many of them have learnt, or even heard, the Navagraha, Navavarna, Abhayamba, Panchalinga, Guru Ashtaka and Tyagaraja Ashtaka series of Dikshitar? What have we done to preserve these and many other gems in permanent, tangible and proper form? Even the restricted, stereotyped programmes of music Sabhas are cut down now a days to make room for dance and dramatic shows. In these circumstances a temple for the Music Trinity is, indeed, a proper and fitting symbol of our veneration for them. But if as it generally happens, it will perpetuate only fetish worship with cocoanut and camphor and stop there pray, how will it help to serve their memory aright, stop the enveloping rot, or keep the light burning bright? In the prevailing confu-

sion and scramble for power, position and pelf, how shall we bring together whatever talents yet linger in unseen corners, and formulate a standard which will enable us to distinguish grain from chaff and genuine art from glittering tinsel ? Faced with the imminent danger of losing our moorings for good, shall we tide over a transition or succumb to disruption?

Avaunt, ye Echoes ! Answer, ye Gods !

—*Fourth Anniversary Souvenir of the Guru Guha Gana Sabha, Coimbatore.*

7. CARNATIC MUSIC—OUR DUTY

Like Sankara and Ramanuja, Kambar and Potana, in the other branches of knowledge, lawgivers and grammarians of music have sprung up in the south. The late Bhatkhande collaborated with Carnatic musicians and chose his ten *Thatas* from the seventytwo *melakarta* scheme prevailing in the south. Purandaradasa and the music Trinity of Carnatic music are the products of this ancient and continuous tradition. As its inheritors, we have a great responsibility to see that its worth does not deteriorate. To that end, we have a great responsibility to see that its worth does not deteriorate. To that end, we have to do some kind of stocktaking frequently. Purandaradasa, rightly honoured as "*Karnataka Sangita Pitamaha*", laid the foundation of the pattern of Carnatic music with which we are familiar-rich, full of colour, ever fresh and abounding in variety. The elaborate syllabus of teaching that he framed has come down to us intact. But he could not have foreseen the fate that ultimately overtook the colossal number of songs that he composed to illustrate the composite system of music as a whole. When I was in my teens, I had heard about six hundred songs of Purandaradasa. In 1941, I was able to edit about seventy-five pieces. During the dozen years since the publication of that book, has there been any endeavour to propagate the songs by vidwans whose number is legion? Gold medals awarded annually to children here and there in the name of Purandaradasa with gushing thanks and glaring publicity to the donors, may not go far. How many of the front rank musicians of today have taken pains to popularise a score of classical songs during their long career? The one vidwan whose Herculean efforts unearthed more than hundred kritis of Thyagaraja was the late Conjee-

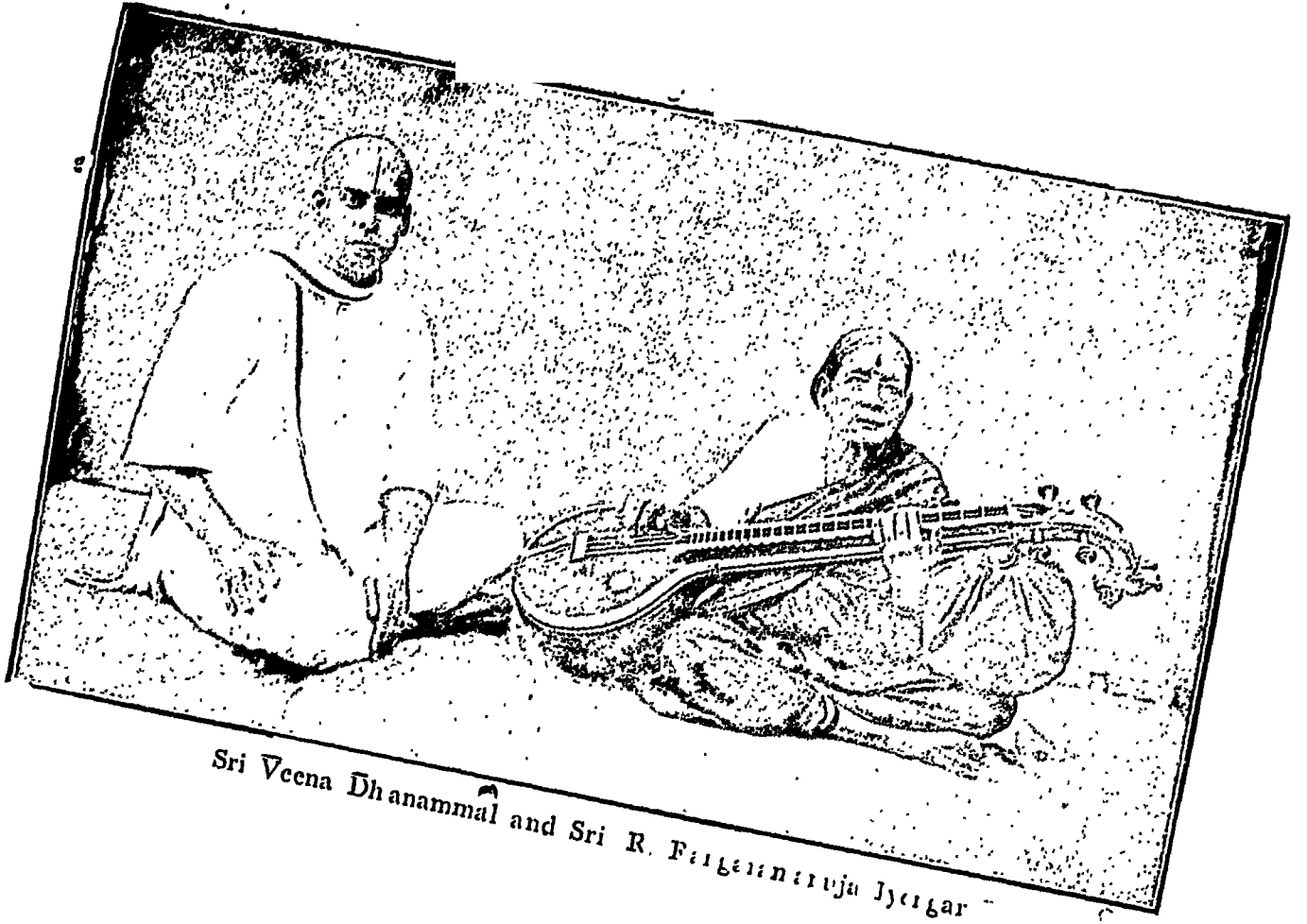
varam Nayana Pillay. What has been done to preserve or popularise the six hundred pieces that have managed to survive out of the thousands the saint is believed to have composed?

The special glory of Carnatic music is its wealth of spiritual lore. In no other system of advanced music in the world do we see anything like Thyagaraja's consummate alchemy of poetry, philosophy, folklore, etc. Yet what do we see all about us now? We have gone so far astray from the old ideals that we have lost sight of the distinction between music with words and music without them. Instruments like the flute and the Nagaswaram and branches of music like Ragam and Pallavi are intended to present pure melody for its own sake. But the thousands of compositions by our saints and seers are rendered infructuous when many among us profess their concern for art forms and pronounce, 'Of what avail is the word or even language of a song? Let us mind the music.' The consequent black-out on the Sahityam part of our music is such as to make our masters turn in their graves. O the tragedy of an audience, running into thousands, sitting through a four hour concert, in supreme indifference to the language or purport of the songs, yet waiting with bated breath for a climax of noise to thump and clap—a spectacle peculiar to Carnatic music! Is this not a serious problem facing votaries of art who are aware of the purpose and function of Carnatic music?

The limited, unvarying repertoire of most of our musicians is another factor that promoted repetition, shallowness and stagnation. For three decades now, I have been pleading for a thorough overhauling of the pattern of performances. For a superficial music fan who floats along the current, the present state of affairs may assume an air of permanence and

look almost immutable. Change is, nevertheless, the law of progress. The present atmosphere in which commercialism, opportunism and half-baked musicians thrive is a challenge to the survival of the world's greatest system of music. The insistence on swaram singing out of proportion and irrespective of individual aptitude and capacity, has struck the death blow to the bais of twenty-two Sruthis. 'Rote and cram' has become widespread and a notion has been spread that however shapeless, mechanical, unmelodious and unrhythmical, some kind of swaram singing or playing is indispensable for a musical performance. The result is a travesty and the unique feature of creative music has been reduced to a mockery. Swaram singing belongs to the realm of Pallavi. It is easier to tack on a few swaram phrases to a song line and try to establish one's layagnanam, than to manage a regular Pallavi. This practice also serves as a smoke-screen to cover a poor sense of melody, a poor repertoire, etc. Therefore, swaram singing has to be confined to Pallavi, if kriti is to come to its own.

—*Souvenir published in connection with the Thyagaraja Purandaradasa Aradhana, Poona, 1955.*



Sri Veena Dhanammal and Sri R. Pargasaraja Iyengar

Section Two

VEENA DHANAM

8. A GREAT ARTISTE

An old woman of 69, with languid, emaciated body, with eyes that still sparkle though sightless for 15 years past, and clad in cheap, tawdry stuff.. this is what one sees to-day of old Veena Dhanam, the solitary survivor of an age of Titans in Carnatic Music long since gone by.

The hoarse shouting and the deafening noise of heavy traffic, the stink and squalor of Chengam Bazar, the heart of ever busy George Town..past all this and more, on a Friday evening..I have done it for a decade and more..one picks one's way, and wistfully eyeing a small entrance in one of the by-lanes, skulks in, as it were, and quietly takes his seat beside the old woman, in a dimly lit, stuffy room. In a brief space of time, a few more glide in.

The solemn silence is shortly broken as the old muse takes up the Veena. For a few minutes, her fingers seem to toy with the strings. I am told that the late Thirukodikaval Krishna Aiyar used to marvel at her unique tuning method. Here, as in everything else about her, one is struck with her peculiar, individual style of Sruti adjustment. Her puissant genius reveals itself even at this preliminary setting up of the strings. A magic spell is cast over the small attentive group.. Not a whisper is heard; why, even a cough is ruthlessly suppressed.

The purpose of this article is to invite the attention of all interested in music to a few aspects of Dhanammal's personality as a musician that have not hitherto had a detailed notice in the press, despite a latter-day tendency..one that has assumed dangerous proportions of late..on the part of unlettered, uninformed, superficial music fans to masquerade as critics and reformers and profess to set up standards.

HER TECHNIQUE

Invariably a soloist, Dhanammal plays and sings all alone with not even a Mridangam for accompaniment. Only a sort of drone is kept on by the marvellous dexterity of her frail little finger that rubs the Pakkasaranis..a feature that stands in marked contrast to the loud, regular, intruding ding-dong of all other Vainikas that resembles the chiming of "Big-Ben" in London. Again, the thin guage of the side-strings and the very light touch of the plectrum on the little finger add in no small measure to the melody of her music. Barring this, she uses no aids for the two 'meetu' fingers. This accounts for the meagre volume of her Veena which is already a very small one. The outer fringes of a music hall audience often grow restive on this account. But she more than makes up for this by her wonderful singing, of which more anon.

Volume apart, the clear, flawless lines that her 'meetu' weaves on the finger board are singularly free from the bizarre, metallic clang so

common with others. What is more, her quick-time phrases, rendered in terms of 'meetu', cover an unusually large number of notes this way and that, and she executes them all with an amount of rapidity, ease and grace that is hard to find elsewhere. And this in her age and with her handicap, viz., the loss of sight, is wonderful indeed.

Her raga elaboration is very systematic, following as it does, an exalted tradition. The brief survey of familiar ragas like Thodi and Kalyani are models of perfection, and may easily take rank with Lakshana Geetas. The profound conception that Ragam and Thalam go together, based upon the vital principle of rhythm. has no greater exponent today than Veena Dhanammal. The elegant poise and the measured cadence of her tuneful notes as she conjures them up from between the frets appear to vibrate in perfect unison with the slow, majestic, rocking movement of the Veena often noticed when she plays.

RAGA ALAPANA

With meticulous care, she has scanned the Raga system, and has a clear grasp of its essentials. How she comprehends the genius of particular Ragas as they come out on the Veena, and to what level she has developed her impressionism may be illustrated by a few examples.

1. Varieties of Gandhara in Thodi, Sahana, Sourashtra, and Saveri; of Dhaivatam in Saveri, Thodi, and Mukhari; of Nishadam in Saveri, Thodi

and Atana. [Note when she works them out on the Veena].

2. Sadharana Gandhara side by side with Antara Gandhara in Kamaz.

3. Panchama as an auxiliary note to Dhaivatam in Sriranjani and Ravichandrika Ragas that are avowedly 'Panchama Rahita'.

4. Tangible difference in treating Ragas with apparently similar Purvanga and Uttaranga like Sankarabharanam, Harikamboji, kharaharapriya and Kalyani.

Her Raga Alapana, though always very brief, exhausts the salient features. Yet, those who have heard her for years on end, far from feeling bored or satiated, marvel at the ineffable charm, variety and freshness of her style. This secret of the supreme art of omission, this ability to blend brevity, freshness, beauty and comprehensiveness is a most noteworthy feature about her.

AN EXTENSIVE REPERTOIRE

Dhanammal plays more than a thousand songs. The choice and variety of the pieces may be seen from the fact that composers who figure in her repertoire number over seventy. This must have determined her whole perspective, and helped to shape and refine the plan of her ragas, and made them the grand, concrete, living pictures that they are. If her rendering of Thygaraja's songs is crisp, sweet, and scintillating, her interpretation of the other two of the famous Trinity is gorgeous, superb, and ornate. And she is justly famous for

Kshetragna's padams; on this ground, she stands without a peer. It is a sight for the gods how she winds unerringly through the elusive labyrinths of a 'Nadanamakriya' or 'Punnagavarali' padam, fashioning ever new patterns on old, familiar fabrics, the time strings all the while manipulating the four major beats of 'Tisrajati Triputa' with uncanny precision. A word about her grip over laya may be relevant just here.

As I mentioned above, even her Raga is set to a subtle system of Thala. And her songs, of course, are very carefully and correctly timed. True, she does not make a fetish of what is at best only a means to an end. It would be an interesting exercise for those aquainted with the instrument to try the following. I have always been struck by the supreme ease and placidity with which she executes several such feats. Her 'laya gnanam' is the more wonderful in view of the slow time measure that she adopts as a rule. Syama Sastri's Swarajati in Bhairavi she plays in 'Misra Chapu', 'Birana Brova' in Kalyani in 'Tisra Eka', and 'Ninuvina' in Poorvakalyani in 'Misra Eka', while Thyagaraja's Madyamadi piece 'Alagalella' she plays with two even strokes in lieu of an avartham of 'Rupaka'. Difficult as these are, not once does she falter, or fumble; of such mettle is she made.

THE CREATIVE TOUCH

Again, what is known as "Neraval" may not be apparent in her music. But 'Neraval' she is

performing all the while she plays. For hers is a genius dowered with a prolific creative faculty. She always strikes new paths. Beyond mere frame-work she cares to retain nothing. One will surely miss anything like a beaten track in her songs. They are always clothed anew, and come out in fresh and ever fresh hues. Trite old songs that have ceased to interest one acquire a new fascinating power in her hands. It is said that the late Mr. Govindasamy Pillai of violin fame called on her on the eve of his depature for good to Trichy from Madras. He asked for her blessings and expressed a wish to hear her play the familiar, old song of Thyagaraja, 'Sujana Jivana'.

It may not be known to many that the talented composer of the most popular 'Javalis' of today the late Sri Dharmapuri Subbarayar, was a close friend and admirer of Dhanammal. I understand that the charming lilt in 'Faraz' opening with 'Smara-sundara' was composed in her honour. These 'Javalis' have a special appeal and force when rendered by her with so much feeling and emotion. By the way, may I throw out a suggestion to those interested in music conferences and discussions to explore the possibilities of the Raga 'Kamaz' as elaborated in the various 'Javalis' of this gifted composer? They will find plenty of grist for all their mills in this one source. Again iconoclasts who exert themselves to purge Tamil Nad of Telugu songs and compositions may find nothing handier than the hundreds of Tamil songs of all kinds that Dhanammal has learnt.

Her repertoire is a rich storehouse of also Canarese, Marathi, and Hindi songs. Raja Nawab Ali Khan Chowdry, a member of the Indian Central Committee attached to the Simon Commission, and a reputed connoisseur of the art, heard her some years ago when the Commission was in Madras. He spoke in glowing terms of her 'Darbari', 'Sohni' 'Multani', and 'Malkaus'. On another occasion I had the privilege of acting as her escort and interpreter when the Rajah of Tehri was in Madras. She played before the Rajah and his family and they were all in raptures over her proficiency in northern music.

THANAM PLAYING

By far the most noteworthy feature of Dhanammal's Veena is 'Thanam'. It is here that her genius is seen in all its sublime grandeur. Human evolution, they say, is a long, unbroken progress through several births. The gods alone may know through what a long cycle Dhanammal has kindled incense at the shrine of the Muse. As in ragam, so also in 'Thanam', her Pakkasaranis keep on gently vibrating like a faint drone, and do not beat regularly as if to keep time. Syllable glides into syllable, and numberless curves and jerks follow one another in a deliberate, well-ordered plan, with perfect resonance and freedom from jarring metallic clang (a common draw-back with most Vainikas, known as 'Panjadi' or 'cotton-cleaning' in professional slang.) Her imagination, her supreme mastery over the instrument, her

unerring 'Kalapramanam' or time-sense, and her refined taste and admirable sense of proportion shine to the greatest advantage in this most interesting part of Veena music. Often, this haunts one long after the performance is over. But, such experiences are never expressed adequately through the medium of dull, cold print.

It was a happy idea of Orr's Columbia House to have made her 'Thanam' the first of six of her records that have been released in the course of the last three years. One may venture a prophecy that her records will stand the test of time And on the strength of this may one hope that the remaining six records might see the light of day in no distant future?

HER SINGING

True to the age and tradition in which she was born and brought up, Dhanammal possesses rare traits as a vocalist. Her voice is sweet, clear and powerful. It accomplishes untold varieties of gamakas and ravais. It is uniform in the three octaves, a feature absent in most of the well-known vocalists of today. It superbly blends with Sruti. It can well be taken as the model of a voice that is 'Sruthi-Suddha'. So admirably does it merge with the Veena that even an attentive auditor often mistakes the instrument for the voice and vice versa. Lastly, her pronunciation—her songs run in six languages—is absolutely flawless. She has carefully studied the purport of her songs. This enables her to render them with so

much feeling, and also accounts for the high level of her general culture. She draws profusely on Sanskrit and Tamil literature for her Ragamalikas. Her manner of blending words with music may well be copied with by vocalists. She does not recite a line or two mechanically and then embark on a display of raga singing. To her, music is no vehicle for sordid, sensuous enjoyment, but a medium of communion with soul.

In creating an atmosphere that might elevate the art and emphasise the vital literary and philosophic import of her pieces, verses etc., she succeeds wonderfully. Her short, arresting 'Madhyamadi' announcing the close of her two hour performance often brings a feeling of regret to many who would fain stay on and have more of this celestial music.

To sum up, Dhanammal is a unique figure in the world of Carnatic music. Hers is no music that merely tickles the ear for the nonce. It haunts one like a pleasant dream long after the performance is over. It has an apparent simplicity that on closer scrutiny proves a luring mirage that plays hide and seek with the caravanserai. The 'Begada Varnam' she has recorded on the gramophone will bear me out. It looks so charmingly simple. But it is enough to tax the most painstaking student and humble his vanity in the dust, once he sets his mind on mastering its subtle intricacies.

Messrs. Ariyakudi Ramanuja Ayyangar, Maharajapuram Viswanatha Ayyar, Musiri Subra-

manya Ayyar, Chittoor Subramanya Pillay and a host of other musicians, professional as well as amateur, have gone to her for light and learning. However, it is sad to think that she languishes in comparative poverty and oblivion today—a sad reflection on our own sense of values. I have often wondered at the paucity of enlightened professionals at her Friday performances in her residence all these years, whereas every item in her music—the rich repertoire, the ease and grace, the absence of any uncouth mannerism, the tense atmosphere, etc.—may well be studied for a length of time by votaries of the art. As I said at the opening of this article, she is sixty-nine years old now. God grant this Saraswathi of our times many, many a year more of health and vigour!

This article appeared in THE HINDU, Madras, on 26-9-1935, when Sri Dhanammal was alive.

Born in 1867, in Madras, of a family long devoted to music and *Bharata Natya,* Dhanam had immense advantages to develop her talents. Her grandmother, Kamakshi, had learnt music from Anayya and dancing from Ganapati Sastri, two illustrious names in Carnatic Music. Her mother, Sundaramma, had been taught by no less a person than Subbaraya Sastri, the worthy son of the worthy father, Syama Sastri. It was Kamakshi that realised early enough that the elegant fineness of her grand-daughter's voice would blend with the Veena *par excellence.* Alagasingarachari, a Sathada Sri Vaishnavite and a clerk in the Mercantile Bank, undertook to pilot the young hopeful through the preliminaries of Veena play. With the advantage of an enchanting voice, young Dhanam started on her career as a musician even when she was eleven. She, however, was in doubt if the Veena was an adequate vehicle for the unfolding of her inner self. All the Veena music she heard round about only deepened her scepticism. But the supreme moment of enlightenment and inspiration came before long, when the one genuine *Vainika* of the times, Kalyanakrishna Ayyar of Palghat, gave two performances in the city. This event was to her an 'Open Sesame' that unlocked the treasures of the vast deep. She saw, as in a trance, the endless possibilities of an instrument which had had its birth in the Vedas themselves, and which Hindu mythology had placed in the hands of its gods and goddesses several thousands of years ago. Emerging from the clouds of doubt and despair that had enmeshed her for a time, she now took to the instrument with faith and zest. She compared the vocal apparatus with the Veena, and evolved on the latter phrases and idioms to match the product of the one with that of the other. A marvellously varied repertoire of more than a thousand songs, running in six languages and

covering as many as seventy composers, determined her entire perspective, and made her the marvel that she is today.

Dharmapuri Subbarayar, the Robert Burns of Carnatic Music, hailed her as a genius, quite of a piece with his late lamented namesake of Bhikshandarkoil, for whom he had sacrificed a fortune. The precious gems that lie unexplored in the shape of numerous *Javalis* that this gifted composer has left provide excellent material for the study, from various intriguing angles, of *Ragas* like *Kamaz* and *Janjuti*. Subbarayar harnessed his wide influence on her behalf and introduced her to musicians and patrons of note everywhere. It was to him Veena Dhanam owed her acquaintance with Baljipet Baldas Naidu, one of Gray's "full many a gem of purest ray serene," who brought to her a splendid collection of the sublime passion-modes of Kshetragna that he had inherited from the far-famed *bulbul* and pioneer *padam* player, the late Veena Gowri of Mylapore.

Heir to the tradition of an imposing array of stalwarts like these, Dhanammal pursued the ideal of *Nadopasana* with single-minded devotion. Ere long she found herself famous. Full was her table with the world's good things. Mysore, Vizianagaram, Travancore, and even distant Baroda, heaped presents and perquisites on her. Her house was the resort of the elite among votaries of music, professional or otherwise. But even in the height of prosperity she never missed her ideal. To her, the ebb and flow of fortunes in a single span of physical existence was of no moment, compared to the long panorama of life through countless births. An ideal, conceived on such an exalted plane and pursued for more than half a century by her vigorous dynamic personality, made its impress on every feature of her music.

When she plays on the Veena, even at the start, her *modus operandi* bears the hall-mark of a singularly original mind. She takes the strings by twos, the *sarani* with *teepu*. the *mandra panchama* with the overnote on the *madhyama panchama* fret, or with the *pakkasarani* and so on. Time strings perform in her hands functions which no other *Vainika* that we know of ever allots to them. Besides keeping time for pieces, they are told off on other duty when she plays *Ragam* or *Madhyamakala*. The faint somnolent drone that they keep up beggars the *sruti* of the best *Tambura*. "This stands in marked contrast to the loud, regular, intruding ding-dong of others that resembles the chiming of Big Ben in London. Again, the clear, flawless lines that her 'meetu' weaves among the frets are free from the bizarre, metallic clang so common with others."

Her *Raga alapana*, always brief and yet very suggestive, is pitched to a sublime key. Free from dross of any kind, her *Ragas* shine with a glorious lustre, as she turns facet after facet, ordering each in its due place and proportion. Her extensive repertoire enables her to turn inside out sphinx-like *Ragas* like *Athana, Surati, Begada, Darbar,* and *Kamas*. Their elusive idiosyncracies are the more tickling when she alternates the wire with the voice, and *vice versa*.

By far the most noteworthy feature of her music is *Thanam*. Technically known as *Madhyamakala* in *Ragam*, it is almost a lost art today. What passes for *Thanam* in performances nowadays is almost of a bastard variety. Sattanur Panchanada Ayyar, who initiated Dhanam into the mysteries of this branch of music, was perhaps the last of the hierarchy that specialised in it.

A Veena player with pretensions to good vocal music is a rarity. Dhanam is equally good at both. At this age, her voice

It is sweet, clear, powerful, and uniform in the three octaves. It blends with the Veena so well that to mistake the one for the other is a common experience of her hearers. Into the esoteric subtleties of this divine art, she weaves an endless variety of verses in Sanskrit, Telugu, and Tamil, fashioning the whole into a delectable wreath of soulful ecstasies, throbbing with a world of emotions. Thus it is that her wide and deep culture, born of close association with renowned scholars and epicures like the late Sathavadhanam Srinivasachariar and Tirumalaya Naidu, fulfils itself by directing her vision heavenward—the end of true culture, as Tyagaraja lays down in his song. *'Swararagasudha.'*

Lastly, the atmosphere that is characteristic of her performances may be studied with profit. As if by a magic spell, she instils a solemn, awe-inspiring silence and a reverent attitude among those who sit round her, as she sits calm and steady, toying with the strings. Not once does she wince or betray the least strain or affectation, even when she scales a mighty *'Giripai-nelakonna'* or a baffling *'Koluvaiyunnade.'* No uncouth gesticulations or convulsive fits are there to mar the performance.

As this thesis draws to its close, the writer has his mind heavy with a few poignant reflections. Rare phenomenon as she is, Dhanam is nevertheless a mortal, and one in the evening twilight of her life. For all the loud trumpeting of neo-reformers and oracles, an honest attempt worth the name has yet to be made to preserve the treasure of this veritable 'Queen of Sheba.' Of the dozen records taken of her music years ago, only a few have been suffered to remain in the market. Of the legion of pandits, reformers and experts who swamp conferences and discussions, not a handful have had vision enough to evince

a genuine enthusiasm for this last, lingering star in the once glorious firmament of Music. May the Supreme Preserver of all things that merit His grace keep her in health and strength for many, many a year!

This article appeared in THE TRIVENI, Madras, November 1937.

10. THE SIDDHA VIDYADHARI— THE UNIQUENESS OF HER TECHNIQUE

1. A FALLACY.

It is often said that the aim of all instrumental music should be to approximate to, if not imitate, that of the human voice. This idea has gained a large measure of acceptance. Nevertheless, there is a fallacy lurking behind it, which has led to a great deal of confusion between function and purpose. Carnatic music has a long history of steady growth and evolution strictly on the lines of melody, as distinct from harmony. Consequently, it has acquired vast dimensions offering unlimited scope for individual development and creative expression. The splendid, imposing galaxy of instruments, from the clarion and the Yazh to the Nagaswaram and the Veena, is a standing refutation of the dictum mentioned above. For each of them has a distinct personality of its own, totally unrelated to the human voice in the matter of pitch, volume, timbre, appeal and possibilities. To expect all of them to toe the line to vocal music were to misjudge their function and defeat their purpose. The technique of Siddha Vidyadhari Veena Dhanammal, the greatest musician that I have known, is the most convincing argument that I may press home in this context. For she was great as a singer as well as an exponent of the Veena.

2. THE BIRTH OF A TECHNIQUE

She imbibed the music traditions of Subbaraya Sastri, son of Syama Sastri, Sathanur Panchanadam Iyer, Veena Gowri, Veena Srikantayya, and Palghat Kalyanakrishnan Ayyar. She diligently compared notes with veteran contemporaries like Thirukodilkaval Krishna Ayyar and Sarabha

Sastrigal. Through single-minded devotion and unflagging industry, she wrought into her Veena a marvellous synthesis of all the material she had gathered. Thus was born a matchless technique which was all her own—original, unique, subtle, unfathomable, esoteric and transcendental in its mystery. The brief space available in a souvenir like this forbids treatment of this topic at any length. However, it were, perhaps, worthwhile to take a glimpse of it.

3. HER RAGAM AND TANAM

To Dhanammal, a music concert was nothing less than an offering to God. The idea of entertainment or the Carnival Spirit was absolutely foreign to her polished, cultured mind. So, she steered clear of the familiar, crude, sickening cacology like "Thaddarinanna", "Yaddarina", and 'ya, ya', in Raga Alapana. Instead, she wove a verse in Tamil or Sanskrit into the pattern of a Raga, not once going out of its letters, words or phrases. As if to emphasize the different functions of the voice and the wire, she sang a snatch and enriched it by paraphrasing it on the Veena, with a thousand sparkling embellishments characteristic of her own technique. During the twelve years I sat at her feet, It was a constant source of wonder to me that the voice and the wire should scrupulously avoid repeating or overlapping each other, though they were in the same hands. It was this unique, extensive, technical set-up that made her Veena music entirely different from others'. Her Tanam was of a far higher order than that of any Veena player of this century. She once confided to me her own reminiscences of the effect of a rapturous trance produced on no less a person than the late Vijayanagaram Venkataramanadas, a distinguished Vainika, when, as the guest of Prince Ananda Gajapati, she used to unravel the mysteries of Tanam that were her sole monopoly and special forte.

It is my conviction that the human voice, or for that matter, any other instrument, can never produce a tittle of her Tanam.

1. VARNAM, KRITI, PADAM, etc.

The present-day Tana-Varnam, in Carnatic Music, is little more than a series of notes strung together, with corresponding bits of the Matu, or Sahityam. Along with the Kriti, it has suffered incalculable damage at the hands of musicians and music tutors in particular. The origin and the present plight of the Tana Varnam are matters for serious research if this vital branch of Carnatic Music is not to disappear in a welter. In the four decades of my career as a student of the art, I have known only two musicians who did justice to it. They are the Siddha Vidyadhari and the late Simili Sundaram Ayyar, one of Thomas Gray's 'full many a gem of purest ray serene.' Thanks to the persuasive endeavour of the late C. R. Srinivasa Ayyangar, Dhanammal recorded the Begada Varnam in 1936, on a gramophone disc. Suffice it to say that it is a Roman Colosseum for those who can perceive its majestic architecture. Our scale of values being what it is, the record had such a poor sale that the discs were shaped into pan-plates and hawked in City Bazars for a copper!

Lastly, a word about the Kriti and similar types of composition set to definite time measures or Talam. How many of us are aware of the bedrock of Carnatic Music, viz., the twenty-two Srutis? If our music has to come to its own and deliver its message to the world, we have to rebuild the crumbling edifice from its very foundation. It is a vexed problem and needs a Hercules to tackle it. Again, it was given only to the solitary figures mentioned above to hold fast to the banner. For those who care, a few records—alas, too few!—of Dhanammal which still linger in odd corners here and there provide the clue to this secret of Carnatic Music.

11. வித்த வித்தியாதரி

ஸ்ரீமதி வீணை தனம்மாள்

மதுரா வித்வான் தஞ்சை கிருஷ்ண பாகவதர் வேணுகான சிரோமணி சரப சாஸ்திரிகளை நோக்கி, "சாஸ்திரிகள் அவர்களே, பஞ்சமி சேஷ அய்யர் கிருஹத்தில் நடக்கும் ராமநவமி உத்ஸவத்தில் இன்று மாலை பூச்சி அய்யங்கார் கச்சேரி. பிரமுகர்களும் வித்துவான்களும் கூடுவார்கள். நாங்களும் விஜயம் செய்ய வேண்டும் என்பது பலருடைய கோரிக்கை. மேலும் பாட்டுக்குப் பிறகு தனம்மாளின் வீணைகானம். 'ஒரு பெண்பிள்ளை, இதிலும் தேவதாஸி இனத்தவர், அவருடைய வீடு தேடிச் சென்று வீணை கேட்பது எனது நியம நிஷ்டைகளுக்குப் பொருத்தமல்லவே, என்று "நாங்கள் இது வரையில் சொல்லி வந்ததுண்டு. ஆனால் ஒரு பக்தர் வீட்டில் ராமநவமி உத்ஸவத்தில் ராமார்பணம் ஆகும் தருணத்தில் அதைக் கேட்டு அனுபவிக்கலாமே" என்றார். அதன்படி சரப சாஸ்திரிகள் பாட்டு நடக்கும்பொழுது அறையின் ஒருபுறத்திலுட்கார்ந்திருந்தார். பாட்டுமுடிந்ததும் ஸபையோர் பலர் மேடையை அணுக நேரும் சல சலப்பு ஏற்பட்டது. அதற்கிடையே வீணை சுருதி சேர்க்கும் இனியநாதம் 'கலீர்' 'கலீர்' என்றுஎழும்பி சபையில் அமைதியையுண்டுபண்ணியது, ஒருகண

கோரத்தில், வீணையும் இனிய குரலும் சேர்ந்து, "ஸ்ரீரகு குலமந்துபுட்டி னிகனுசெகொனினராம," என்னும்படியான ராக கீர்த்தனை சாஸ்திரிகளின் கவனத்தை இழுக்கிறது. நிஷ்களங்கமான நாதத்துடன் கூடிய மீட்டு, ஒழுங்கும் சுருக்கமும் கொண்ட ஸஞ்சாரிகள் அலங்கரிக்கும் கீர்த்தனைப் பத்ததி, சுருதியுடன் இரண்டறக் கலந்து இனிமை ததும்பும் குரல், கருத்து விளங்கும் தெளிவான உச்சரிப்பு இவைகளை, சரப சாஸ்திரிகள் அகக் கண் கொண்டு கவனித்தார். அவருக்குப் புறக் கண்கள் ஈசன் தாவில்லை அன்றோ? "பாகவதர்-வாள், என்னை மேடையின் அருகில் அழைத்துச் செல்லுங்கள். அண்மையில் இருந்து கேட்க விருப்பம்," என்றார். வீணைகானம முடிந்தபிறகு, தனம்மாளை விளித்து, "திரிகரண சுத்தமான ஸங்கீதம் என்று சிவன்யாள் (மஹா வைத்தியநாத ஐயர்) அன்று போற்றியதன் உண்மையை இன்று நான் உணர்ந்தேன் சிஷ்டனை சாதனை, வாக்கு இம் மூன்றும் அறிய வரப் பிரசாதமாகத் தமக்குக் கிடைத்துள்ளன. அது மானிடர்க்கெட்டாத தெய்வ ஸம்பத்து," என்று சொன்னார்.

மேற் கூறிய சம்பவம் சென்னையில் 1900 ஆம் ஆண்டு நடந்தது இதன்பின் மற்றொரு ரஸமான நிகழ்ச்சி. கொல்லங்கோடு மஹா ராஜாவின் அரண்மனையில் ஒரு கலியாணம் நடந்தது. அதற்கு நாலு விடங்களிலிருந்தும் ஸங்கீத வித்துவான்கள்

பலர் வந்திருந்தனர். அவர்களில் முதன்மையான வர் பாலக்காடு அனந்த ராம பாகவர். அந்தஸ் துக்குத் தகுந்த முறையில் மஹாராஜாவிடம் அறி முகம் செய்துவைத்து, ஸன்மானம் சிபார்சு செய் யும் பொறுப்பு அவருடையது. விழா தனம்மாளை மஹாராஜா வரவேற்கும் பொழுது, பாகவதர், "தங்களை ஒத்த பிரபுக்களின் அபிமானத்தினால் பெயரும் பொருளும் தாங்கள் பெறுவது இந்த அம்மாளின் ஸங்கீதம் கேட்ட பெருமையின் பலனே. இவருடைய கச்சேரியை ஸமூகத்தில் மிகச் சிறப்பாக ஏற்பாடு செய்ய வேண்டும். பிரபுக் கள் மாத்திரமன்றி வித்துவான்கள் எல்லோரும் கேட்குப்படியாக, இரவு போஜனத்திற்குப் பின் ஸாவகாசமாக நடத்த உத்தரவாக வேண்டும்," என்று சொன்னர். அப்படியே அன்றிரவு ரஸிகர் களும் பிரபல வித்துவான்களும் கூடிய சபையில், வீணை குப்பையர் இயற்றியதும், தனம்மாளின் வம்ச பரம்பரையாகப் பண்பாடு அடைந்து, உன் னதமான கடையில் அமைந்ததுமான, "இந்த த்ஸலமு சேஸித ஏமனி தாளுதுரா" என்ற பேகட ராக வர்ணத்துடன் வீணைக்கச்சேரி தொடங்கியது. அப்பொழுது ஸபையின் ஆனந்த பரவச நிலையை யும் அதிசய அனுபவ கோலாகலத்தையும் எண்ணி எண்ணிப் பலகாலும் பேசி இன்புறும் பலர் இன் றும் இருக்கின்றனர்.

சென்ற தலை முறையில் கீர்த்தி பெற்ற பெரிய வித்துவான்கள் எல்லோருக்கும் திலகமாக விளங்

தியாகராஜ ஸ்வாமியின் காலத்திற்கு முன் கர்நாடகஸங்கீதம் எப்படிப்பொது ஜனங்களிடையே பரவி இருந்தது? பலர் கூடிக் கேட்கும் வழக்கம் எத்தகையது? விவாஹங்களில் கடந்த ஸங்கீதம் எந்த அம்சங்களுடையது? எத்தகைய ஸங்கர்ப்பங்களில் இசை நிகழ்ச்சிகள் கடந்தன? இவை போன்ற பல கேள்விகளுக்கு ஆதாரத்துடன் திருப்தி அளிக்கும் விடைகள் காண்பது கடினம். ஏனெனில் தியாகராஜ ஸ்வாமியின் அபார கேஜோ மகிமையினால் பிறந்த இசைவழி அவருக்கு முன் இருந்ததை மனித ஸஞ்சாரம் இல்லாமல், கல்லும மூள்ளும் நிறைந்து, இடிந்து மறையும் பழைய சாலையைப் போல் ஆக்கி விட்டது. ஆகையினால் தியாகராஜ சகாப்தம என்று சொல்லக் கூடிய கடந்த ஒரு நூற்றாண்டில் தோன்றிய கிருதிகர்த்தாக்கள் ஸ்வாமியினுடைய அடிச்சுவடுகளையே பின் பற்றி இருப்பதில் ஆச்சரியமில்லை. இந்த மரபில் மேன்மை பெற்றவர்கள் திருவையாற்றில்

வகித்து வந்த ஆனை, ஐயா, என்ற இரு ஸகோதரர்கள். அவர்களே தற்காலம் ஆனையா, என்று அழைக்கப் படுகின்றனர். அவர்களிடம் ஸங்கீதமும், கணபதி சாஸ்திரி என்பவரிடம் பரத நாட்டியமும் கற்றுப் பின்னர், ஸ்ரீ முத்துஸ்வாமி தீக்ஷிதரின் கனிஷ்ட சகோதரரான பாலுஸ்வாமி தீக்ஷிதருடைய அபிமான சிஷ்யையாக உடையார் பாளையத்தில் வாழ்ந்து வந்தார், காமாட்சி என்ற ஒரு தேவதாஸிப் பெண்மணி. அவருடைய புதல்வர்கள் அப்பாக்கண்ணு, பொன்ஸ்வாமி, என்ற இருவரும் முறையே பிடிலும் வாய்ப்பாட்டும் கற்று, குலத்தின் இசைத்தனத்தை வளர்த்துவந்தார்கள். அன்னரின் இளைய சகோதரி சுந்தரம்மாள், தன் தாயுடன் சென்னைக்கு வந்து, ஸ்யாமா சாஸ்திரிகளின் குமாரரும், உத்தம வாக்கேய காரருமான ஸுப்பராய சாஸ்த்ரியிடம் இசை பயின்று வந்தார். சுந்தரம்மாளின் அருந்தவப் புதல்வியே தனம்மாள். தனம் தனது ஒன்பதாவது வயதிலேயே இளைய சகோதரி ருபாவதியுடன் சேர்ந்து பாட்டுக் கச்சேரி செய்தாள் ஆயினும் குரல் ஸன்னமாய் இருந்த படியால் வீணையுடன் பாடுவதே கலம் என்று காமாட்சிக்குத் தோன்றியது. அக்காலத்திலேதான் மயிலாப்பூர் கௌரி என்ற சிறந்த வீணா வித்வாம்சியிடம் க்ஷேத்ரங்ஞர் பதங்களைக் கற்றுத் தேர்ந்த பாலாஜிப் பேட்டை பால்காள் என்ற பால கிருஷ்ண நாயுடு தனம்மாளின் முன்னேற்றத்தில் கருத்து வைக்கலுற். (சரப

சாஸ்திரிகளைப் போல பால்தாஸும் அகக்கண் ஒளியே பெற்றவர்) குடும்பத்தின் போஷகரான ரங்கூன் கிருஷ்ண ஸ்வாமி முதலியார் என்பவரின் உதவியினால், மார்க்கண்டேல் பாங்கில் உத்தியோகம் வகித்து வந்த சாத்தாத ஸ்ரீ வைஷ்ணவரான அழகிய சிங்கராச்சாரி என்னும் வைணிகரிடம் தனம்மாளுக்கு வீணைப் பாடம் ஆரம்பமாயிற்று. பதினோராவது பிராயத்திலே வீணை தனம்மாளின் கச்சேரி பிரபலமடைந்தது. ஆனால் தம்முடைய மனோதர்மம் முழுவதையும் நன்றாக வெளியிட வீணை ஒரு தகுந்த கருவியா என்ற ஸந்தேகம் அவர் மனதில் குடிகொண்டது. ஆயினும் இது விலகும் ஸந்தர்ப்பமும் சீக்கிரம் கிட்டியது. அவருடைய பதினேந்தாவது வயதில் இரண்டு முக்கியமான ஸம்பவங்கள் நடந்தன. அவைகள் அவரது வாழ்வின் போக்கையே மாற்றின.

பாலக்காடு கலியாண கிருஷ்ண அய்யர் என்ற வைணிக சிரேஷ்டரைக் குறித்து, தனம்மாள் கேள்விப்பட்டதுண்டு. இவருடைய இரண்டு கச்சேரிகள் சென்னையில் நடந்தன. 1937-ஆம் வருஷம் ஒரு ஸந்தர்ப்பத்தில் தனம்மாள் தமது அனுபவங்களைக் கூறும்பொழுது, அந்த இரண்டு வீணைக் கச்சேரிகளைக் குறிப்பிட்டு, "நான் கண்டறிந்த வரையில் வீணையின் ஸ்வரூபம் தெளிய வாசித்தவர் அவர் ஒருவரே. அவருடைய வீணையைக் கேட்ட தட்சணமே என் சந்தேகங்கள் அகன்றன. அப்பொழுதே வீணையும் நானும் உயிரும் உடலும்

ஆனேம்," என்று மெய் சிலிர்த்துப் பாராட்டினர். ஏறக்குறைய அதே சமயத்தில் தனம்மாள் தர்மபுரி ஸுப்பராயரைச் சந்தித்தார். ஸுப்பராயரின் வரலாறு மிகவும் விஞ்ஞகமானது. அவர் விவாகம் செய்து கொள்ளாமல் தனிமையிலேயே காலம் கழித்தார். சிறு வயதிலேயே பரம்பரைச் செல்வம் அவருடைய கைக்கு வந்தது. அதன் பெரும் பகுதியைப் பிக்ஷாண்டார் கோவில் ஸுப்பராயர் என்ற ஸங்கீத மேதாவியுடன் கூடிச் செலவு செய்து, பின்னர் மிகுந்ததை எடுத்துக் கொண்டு சென்னைக்கு வந்தார். அவர் தனம்மாளின் வாசிப்பைக் கேட்டு, "என் பிக்ஷாண்டாரே மறு ஜன்மம் எடுத்தார்," என்று பிரமித்தார், அன்று முதல் அவருடைய வியோக காலம் வரையில் — 30 ஆண்டுகள் — அவர்களுடைய பரஸ்பர அபிமானமும் ஸங்கீதப் பரிவர்த்தனையும் வளர்ந்து வந்தன. 'ஏமந்து நே முத்து பாலாமணிகி,' 'ஸ்மர ஸுந்த ராங்குனிகி' என்ற இரு ஜாவளிகளும் அவர்கள் ஒருவரை ஒருவர் போற்றும் கருத்தில் அமைந்தவை. ஸுப்பராயருடைய உருப்படிகளை அவரிடமிருந்தே கேரில்கற்ற படியாலும், அவரிடம் தம்மை மறந்த பிரேமை கொண்டிருந்த படியாலும், அவருடைய ஜாவளிகளைத் தனம்மாள் வாசித்துப் பாடும்போது காமும் கேட்போரும் மெய் மறந்து விடுவதை அந்த ரஸானுபவம் பெற்றவர்களே அறிவார்கள். ஸுப்பராயருடைய வர்ணங்களும் ஜாவளிகளும் கற்காலம் விரைவில் மறைந்து வருவது

கர்நாடக சங்கீதத்துக்குப் பெரிய தொரு கவ்டேம்.

பரம்பரை சமஸ்காரமும், தன்னம்பிக்கையும், சலியாத உழைப்பும் தனம்மாளுக்கு இயற்கைச் சாதனங்கள். இவற்றைத் தவிர உயர்ந்த சிந்தனைக்குர், கற்பனை வளர்ச்சிக்கும் அக்காலத்திய சூழ்நிலை மிகவும் அனுகூலமாய் இருந்தது. ஒரு புறம் பாலாஜிப்பேட்டை நாயுடு, சைதாப்பேட்டை திருமலாச்சாரியார், சாத்தனூர் பஞ்சநதய்யர் போன்ற லக்ஷிய வித்வன்னர்கள் பலர் அவருக்கு ஞான நிதிகள் அளித்தனர். மறுபுறம் திருமலையா நாயுடு, சகாவதானம் சீனிவாஸாச்சாரியார் போன்ற கலைஞர்கள் அவருடைய லக்ஷிய சாதனைக்கு ஒளி பாய அளித்தனர். மற்றொரு புறம் விஜய நகரம் வீணை வேங்கட ரமணதாஸ், தஞ்சை கிருஷ்ண பாகவதர், திருக்கோடிகாவல் பிடில் கிருஷ்ணய்யர், பிருதங்கம் நாராயணசாமி அப்பா ஆகிய நிபுணர்கள் அவருடைய பெருமையை நாடெங்கும் பரப்பின, எனவே காளடைவில் அவருடைய புகழ் பரவலாயிற்று. அவர் மைசூர், திருவாங்கூர், பரோடா முதலிய இராஜ சபைகளில் தகுந்தபடி பூஜிக்கப்பட்டார். வீணை வேங்கட ரமண தாஸின் முயற்சியினால் விஜய நகரத்தில் அவர் வெகு அமோகமான மரியாதைகளைப் பெற்றார். இராக் காலங்களில், நெஞ்சை அள்ளும் நிலா வெளியில், விஜயநகர மன்னரும், வேங்கட ரமண தாஸரும், தனித்திருந்து, தனம்மாளின்

வீணை இசையும் கலந்திருக்கும் வாலாஜாவின் தொல்காப்பியக் கற்பனைச் சித்திரங்களை வீணை வுட்டும். பின்னர், சென்னையில் வக்கு தக்கி, அதிக வித்துவத்துனை நிலையாகவும் உயர்வை அன்பர்களுக்கு உயிர் நிலையாகவும் பத்து ஆண்டு கள் வாழ்ந்த 72-வது வயதில் [அக்டோபர் 19-8] இயற்கை அடிகளில் அமர வாழ்வு அடைந்து விட்ட வித்தியாசர் ஆவர்.

ஜான்ஸிராணி லக்ஷ்மிபாயைப் போன்ற வீராங்கனை, சிரோஜினியைப் போன்ற கவி அரசி, தனையாரைப் போன்ற இசை அரசி, இவர்கள் இயற்கை அன்னையின் சிக்கனச் சிருஷ்டித் திட்டத்தில் ஆயிரம் வருஷங்களுக்கு ஒருவர் தான் மனித சமூகத்தில் வக்கு உதிப்பார்கள் என்று சொல்லுகிறது. இனி தனையாருடைய வரலாற்றின் சிறப்பான அம்சங்களைக் கவனிப்போம்.

தேவாரப் கப்பல் திருநாம் போல் இருப்பான ஒருசிறியதாறையின் சுவரில் எனிய உடைதரித்த சிந்திரப் பதுமை போல் அமர்ந்திருக்கிறார் தனையார். சுப்பிரமணிய சிவமும் தனர்ந்த தோற்றம். கண் ஒளிருவதுமல் பிரகாசிக்கின்றன. அதரமுதும் 'கம்' மென்று 'அத்தர்' ஊதலர்த்தி பரிமளம் வீசுகிறது. பக்கத்தில் ஒரு சிறிய வகை சிறிய ஒரு "அம்ருதாஞ்சனம்." பட்டைப் பெட்டியில் இனக்கனிச் செம்பிலை, உயர்ந்த வாசனைப் பாக்குத்தூள். கல்கத்தாவிலிருந்து தருவிக்கும் ஊதக் தமான 'ஜர்தா' முதலியன. அவருடைய லக்ஷிய

உபாசனையைத் தரிசித்து வாழ்வைப் புனிதமாக்கிக்கொள்ள ஐந்தாறு பக்தர்கள் அவரைச் சுற்றி சற்றும் சந்தடியில்லாமல் உட்கார்ந்திருக்கிறார்கள். அவர்களிற்சிலர் காணிக்கையாகப் பழவகைகளும் புஷ்பமும் கொண்டுவந்திருக்கிறார்கள். தனம்மாள் கொஞ்சம் புஷ்பத்தை வீணைக்குச் சூட்டி, மிகுந் தனைத் தம் கூந்தலுக்குள் சொருகி விடுகிறார். எவ் வளவு புஷ்பமாலையும் அந்தச் சொருக்கினுள் மறைந்து விடுகிறது! பிறகு வீணைக்கு மட்டிப்பால் தூபம் நிவேதித்து, "கிருஷ்ண" என்று ஸாத் வீகப் பிரதிஷ்டை செய்து வீணையைக் கையில் எடுக்கிறார். வீணை சிறியது. தந்திகள் ஸன்ன மானவை. நாதம் அதி மிருட்பம். ஆனல் சுருதி சேர்க்கும் முறை பிரத்யேகமானது. இனிய கார் வையுடன் தந்திகளை ஒன்றுக்கொன்று சரி பார்க் கையில், பக்கலாரரி ஒவ்வொன்றின் தனித்தனி அணு நாதமும், ஜீவக்கலை ததும்பி நிற்கிறது. பூர் வாங்கமாக மேலும் கீழும் சில ஸ்வரப் பகுதிகளை வாதி ஸம்வாதிப் பொருக்கத்துடன் சித்திரிக்கும் போதே கேட்போர் மனம் பாஷ்யப் பிரவிருத்தி ஒழிந்து, நாத ஸாகத்தில் லயித்து விடுகிறது. பிரா சன கானவர்ணம் ஒன்று ஆரம்பமாகிறது. ஆதி யோடு அந்தமும், காலப் பிரமாணம், சிட்டையின் உருவம், ஸஞ்சாரிகள், கமக வகைகள், அனுஸ்வ ரங்கள், கனகய மாறுபாடுகள், மீட்டுகளின் ஒலி அலைகள், காளத் தந்திகளின் நாதப் பங்கீடு- ஒவ் வொரு அம்சமும் இதற்கு முன் எங்கும் காணுத

வகையில் அதி நாதனமாகவும் ஸ்ருதிஸ்பூர்த்தியுடனும் துலங்குகின்றது. அனுபல்லவியும், ஸ்வரச் சிட்டையும் ஆயின பின்பு சுகபெட்டத்தில் உள்ள படிகத்தை எடுத்து, அதில் கண்டசுத்தி செய்து கொண்டு, மீண்டும் 'எத்துக்கடை' எனப்படும் சரணத்தை வாய்ப் பாட்டுடன் ஆரம்பிக்கிறார்: குரலும் விரலும் சேர்ந்தியக்கும் நாதத் தேஞ்சுவை ஊற்று அமிர்தமாகப் பெருகுகிறது. முதலில் தோன்றின மூப்பும் தளர்ச்சியும் குரலிலும் இல்லை, விரலிலும் இல்லை.

வர்ணத்திற்குப் பின் சுமார் பத்து நிமிஷத்தில் ஒரு ராகத்தைப் பாடி முடிக்கிறார். அது, சகல லக்ஷணங்களும் பொருந்தி, ஒப்புயர்வு இல்லாத நாதசுகமும் மனோரான்னதமான கற்பனையும் பெற்று, நாதவித்தையின் அகண்ட பரிமாணத்தைச் சுட்டிக் காட்டவல்லதாய் இருக்கிறது. விரல்கள் தந்திகளின் மீது லாகவத்துடன் ஊர்ந்து செல்வது கண்களைக் கவரும் ஒரு காட்சி. குறைந்த மீட்டுகளில் நீண்ட துரித கால ராகப் பகுதிகள் நிறுவப் படுகின்றன. ஒவ்வொரு ஸ்வர ஸ்தானத்திலும் எழும் பலவிதச் சொற்கட்டுகள் ஸ்வர தேவதைகளின் நர்த்தனம் போல் மிளிர்கின்றன. பக்க ஸாரணிகளின் மெல்லிய எதிரொலி போல் ரிதமான தொடர்ப் பின்னணியாகத் தொனிக்கின்றன.

ராக ஆலாபனையின் தனிச் சிறப்பைச் சிந்தித்துப் பார்க்கும் முன்னரே தானம் என்ற மத்தியம

காலம் தொடங்குகிறது. ரஞ்சனியும் பொருத்தமும் உள்ள சொற்றொடர்கள் அணி அணியாக ஒன்றன்பின் ஒன்று தோன்றி, ராகத்தின் சுந்தர வடிவைக் கண்முன் நிறுத்தி, சிந்தனையை எழுப்புகின்றன. ம ம பா - க த பா - மா பா த - சா மா பா த - நி சா மா பா த என்றெல்லாம் சுவையற்ற அறிக்குகளோ, வலதுகை விரல்களின் குறுக்குத் தட்டுகளோ கிடையாது; வந்த சொற்றொடர் மறுமுறை வருவதும் இல்லை. கோவில்களில் உள்ள டமாரம், சேமங்கலம், பிரம்மதாளம், முதலியவைகளின் பேரொலி, பஞ்சடி போன்ற விகாரச் சப்தம், வலக்கை வேலைப்பாடு, இடக்கை வேலைப்பாடு என்ற ரஸமற்ற சப்த ஜாலங்களைத் திரும்பத் திரும்ப அடித்துக் காட்டிச் சிலம்ப வித்தைகள், மோர்சிங், புல்புல்தரங், சித்தார், கோட்டு வாத்தியம், முதலியவைகளுடைய ஒசை அனைத்தையும் சேர்த்து அதிர்ச்சி உண்டு பண்ணிக் காதைப் புண் படுத்தும் 'டணர்' 'டணர்' என்ற பேரரவம் இவைகளே வீணை ஸங்கீதமாகத் தற்காலம் பிரசாரமாகி வருகிறது; நினைவிற்கு வருகிறது. அனாயசமாக, ஆட்டம் அசைவு சிறிதுமின்றி, சவநிலையில் ஆழ்ந்திருப்பவர் போல உட்கார்ந்து, நாதார்ச்சனை செய்யும் இந்த அபிநவ ஸரஸ்வதியைக் கானம் வாசிக்கும்பொழுது காண்பவர் கேட்பவர், இவரை ஒரு கந்தர்வ ஸ்திரீ ரத்தினம் என்றே எண்ணுவர்.

கானத்திற்குப் பின் ஒரு சிருதி. வர்ணமே ஒற்றை ஸ்வரமும் ஒரே காலத்திலுள்ள அசைவும்

என்பதில்லாமல், ஒரு உயர் தரமான கிருதியைப் போல் இருக்குதே! கிருதியைப்பற்றிச் சொல்லவும் வேண்டுமா? அது பண்பாட்டின் சிகரத்தை எட்டி கிறது. ஆழ்ந்த பரிசீலனையிலும் ரஞ்சனைச்சிப் பக்குவத்திலும் மெருகேற்றிய யர்ணமெட்டு, கருத்துக்கேற்ற ராக பாவம், முத்து முத்தாகப் பிரகாசிக்கும் ரலைகள், வாக்கியத்தின் அரைப் புள்ளி, முற்றுப் புள்ளி போன்ற ஒதுக்கல்கள், பொருத்தமான லங்கதிகள் இப்படி என்னிறந்த அழகிய அம்சங்களுடன் ஜ்வலிக்கிறது கிர்த்தனை. முன் போலவே சரணத்திலிருந்து அவருடைய குரல் சக்தியுடன் இழைந்து நாத மாதுவின் ஸமரஸத்தை மெய்ப்பிக்கிறது.

இரண்டொரு கிருதிகளுக்குப் பின் தனம்மாள் க்ஷேத்ரக்ஞரின் பதம் ஒன்றை வாசிக்கிறார். தியாகராஜ ஸ்வாமியை வால்மீகியின் அம்சமாகக் கருதுவர் பெரியோர். அதைப் போலவே தனம்மாளை அபிநவ ஜயதேவர் என்று பிருது பெற்ற க்ஷேத்ரக்ஞரின் அம்சமாகக் கருதுவர் பதங்களின் உண்மையை அறிந்தோர். பதமான காலப் பிரமாணத்தை அமைத்து, திஸ்ரஜாதி திரிபுட தாளத்தின் இரண்டு லகுக் கட்டுகளையும் இரண்டு திருதக்கட்டுகளையும் சிறுவிரலில் அணிந்திருக்கும் கெளியினல் 'ஜில்' 'ஜில்'லென்று அணுவளவும் பிழையாது மீட்டி, பதங்களின் வெவ்வேறு ரலங்கள் விளங்குமாறு வாசித்துப்பாடும்பொழுது, குளிர்ந்த தென்றல் வீசும் சோலையிலே உலவுவது போலவும்

நாத அலையின்மீது மிதந்து செல்லுவது மோலவும் மனம் கற்பனை உலகில் நடமாடித் தெவிட்டாத இன்பமும் உள்ளார்ந்த அமைதியும் அடைகின்றது.

பதத்திற்குப் பின் ஒரு ஜாவளி. அதன் பின் ராகமாலிகை. கலா நிதிகளாகிய பல பெரியோருடைய பழக்கத்தினால் கடைந்தெடுத்த அமிழ்தம் போல் உள்ளங் குளிரும் கருத்துள்ள வடமொழிச் செய்யுள்களையும் பைந்தமிழ்ப் பாக்களையும் சொற் சுவை பொருட்சுவை விளங்கப் பாடித் தாமும் மகிழ்ந்து கேட்போரையும் மகிழ்விக்கிறார். "ஒருமையுடன் நினது திரு மலரடி நினைக்கின்ற உத்தமர் தம் உறவு வேண்டும்," என்று ஒரே மூச்சில் சளசளவென்று பாடம் ஒப்பித்து, "யத்தரிநன்ன" "கர் ரர் ரா" என்றெல்லாம் கோரமாகச் சத்தமிடும் வழக்கமல்லவோ எங்கும் காண்கிறது? ஆனால் இவரோ, "பச்யத்தீ முதிதா," "மூராரோர் வபு; பச்யந்தீமுதிதா," "ஸ்பஷ்டம் மூராரோர்வபு; பச்யந்தீ முதிதா", என்றும், "வித்தகச்சித்தர்கணமே" ஸமரஸ நன் நிலைபெற்ற வித்தகச் சித்தர் கணமே," "வேதாந்த வித்தாந்த சமரச நன் நிலைபெற்ற வித்தகச் சித்தர் கணமே," என்றும் பதங்களைக் கருத்து விளங்கப் பிரித்து, அவைகளின் எழுத்துக்களையே ராகச் சொற்கட்டுகளாக அமைத்து, ரத்தினமிழைப்பது போல் ராகப்பகுதிகளில் பொருத்தி, ராக மாலிகையாக இறைவனுக்குச் சூட்டுகிறார். கடைசியில் ஒரு அபூர்வ சித்

திரமாக மத்தியமாவதி ராகத்தை ஒன்றரை நிமி ஷத்தில் வாசித்து, "கிருஷ்ணா" என்று சாத்வீக அர்ப்பணம் செய்து காதோபாஸனையைப் பூர்த்தி செய்கிறார்.

பெஸண்ட் அம்மையாரின் அறுபது நிமிஷப் பிரஸங்கம்போல, தனம்மாளின் வீணகானம் கச்சிதமாக இரண்டு மணி நேரத்தில் முடிகின்றது. ஆயினும் அதைக் கேட்பவர்களின் உள்ளத்தில் ஒரு பெரிய ஆத்மானுபவத்திலல் உண்டாகும் சாந்தியும் ஸந்துஷ்டியும் நிறைகின்றன. ஆலல் அறையின் வெளி வந்தகணமே கேட்ட ஸங்கீதம் நினைவை விட்டு மறைகிறது. இதன் மர்மம் என்ன? இந்த நஷ்டத்தை எப்படி ஈடுசெய்வது? மறு வெள்ளி மாலை இந்த ஸுஸ்வர ஆலயத்தை அண்டந்து கவனிக்கலாம்.

வழக்கம்போல ஸங்கீதம் ஆரம்பமாகின்றது. பிடாரம் கிருஷ்ணப்பா என்ற மைசூர் ஆஸ்தான வித்துவான் மத்தியில் பரபரப்புடன் வந்து மௌனமாகக் கைகட்டி அமருகிறார். இந்தப் பக்கம் திருச்சி பிடில் கோவிந்த சுவாமிப் பிள்ளை இசை வெள்ளத்தில் ஆழ்ந்து இருக்கிறார். இன்று நிகழ்ச்சி நிரலில் இடம்பெறும் உருப்படிகள் அபூர்வமான கிருதி கர்த்தாக்களுடையவை.

பிள்ளையவர்கள் மெதுவாகக் கனைக்கிறார். தனம்மாள் அவர் பக்கம் திரும்பி, "இன்றிரவு தானே பிரயாணம்" அவரைக் கேட்கிறார். "ஆம் 'ஸுஜன ஜீவன' மாத்திரம் கேட்டுப் போகலாம்

என்ற ஆவல். சௌகரியம் இருந்தால்--" என்று அவர் சொல்லி நிறுத்துகிறார். அவருடைய தொனியில் தோன்றுகிற அடக்கமும் மட்டில்லாத மரியாதையும்தான் என்ன! இன்னொரு வெள்ளி கல்லிடைக் குறிச்சி வேதாந்த பாகவதர் வந்திருக்கிறார். இன்றும் கேள்விப் படாத புதிய புதிய உருப்படிகள்! எவ்வளவுதான் இவருக்குப் பாடம்! இந்த வயதில் எப்படித்தான் அவ்வளவும் அவருடைய நினைவில் இருக்கின்றன! முடிவில் பாகவதர், "ராஜ ராஜேச்வரி வீணை பாணியாகப் படத்தில் காட்சி அளிக்கிறாள். நோகத் தரிசித்த இந்நாள் என் வாழ்வில் ஒரு நன்னாள்," என்று மனமாரப் பாராட்டுகிறார். இப்படியாக வெள்ளிதோறும் புதிய அனுபவங்கள் நேருகின்றன. பஞ்சாபிலிருந்து நவாப் அலி கான், வங்காளத்திலிருந்து ப்ரிஜ்பிஹேஷோர்சௌதரி, பூனாவிலிருந்து கரீம்கான், குற்றாலம் மௌனஸ்வாமிகள், ஒரு ஸாஹித்திய வல்லபர், ஒரு மஹாமஹோபாத்தியாயர் கனகனவான்களும் ரஸிகர்களும் வித்துவான்களும் அவரைத் தேடி வந்து பேரானந்தம் அடைகிறார்கள். அவர் அவர்களைத் தமிழ் தெலுங்கு பாஷைகளில் முக மலர்ச்சியுடனும் இங்கிதமாகவும் வரவேற்று ஸம்பாஷிக்கிற விதமோ சொல்லத் தரமன்று. ஒரு நாள் ஹடயோகி ஒருவர் பிரஸன்னமாயிருக்கிறார். இந்த வீணையில் ஒலிக்கும் ஸ்வரங்கள் அவருடைய குண்டலினியை எழுப்பி, சுவாசம் கட்டிலடங்காமல் வேகமடைகிறது. தம் கிலி பிர

ருக்குத் தெரியாமல் இருக்க அவர் முயலுகிறார். நல்ல வேளையாகக் கானம் முடிவடையும் நேரம் வருகிறது. அவர் சரேலென வெளியேறி, தமது நண்பரிடம், "இந்த ஸங்கீதத்தில் ஒரு ஸூக்ஷ்ம மான ஆத்ம சக்தி இருக்கிறது. ஸ்வரங்கள் எங்க ளுடைய சாதக முறைகளின் சக்தி வாய்ந்து உணர்ச்சி வேகத்தை உண்டு பண்ணுகிறது. அவை தஹராகாசத்தைத் தொடுகின்றன. இது ஒரு பெரிய ரகசியம். இவருடைய ஸங்கீதம் அலகத நாதமே. இவர் அம்பிகையின் அம்சம் என்கிறார்.

மற்றொரு நாள் தனம்மாள் புன்னாக வராளி வாசிக்கிறார். எங்கிருந்தோ ஒரு ஸர்ப்பம் சீறிக் கொண்டு வருகிறது. சுற்றி இருப்பவர்கள் பயந்து கூக்குரல் போடுகிறார்கள். தனம்மாள், "சென்றால் குடையாம் இருந்தால் சிங்காதனமாம்-நின்றால் ம்ர வடியாம் நீள்கடலுள் - என்றும், பூணையாம் மணி விளக்காம் பூம்பட்டாம் புல்கும் - அணையாம் திரு மாற் கரவு," என்னும் திவ்ய ப்ரபந்தப் பாசுரத் தைப் பாடுகிறார். [ஸர்ப்பம் காணுமல் மறைகிறது. தனம்மாள், "போகிராஜன் தரிசனம் எனக்குக் கிடைக்க வில்லையே! குண்டூரில் முன்னொரு முறை இப்படியே நேர்ந்தது" என்கிறார். ஒரு நண்பர், "இது தேவ கானமாகையினால், 'கட்செவி எடுத் தாட்டலாம்' என்ற முதுமொழி இந்த வித்தை வித் தையின் மூலம் தெளிவாகிறது. நமது முன்னோர் கள் பாம்பின் இரு நாக்குகளினால் உண்டாகும்

சத்தத்தை எப்படியோ கண்டறிந்து, அதனை ஒத்த ஓசையில அடங்கிய ஸ்வரச் சேர்க்கைக்குப் புன் னகவராளி என்று மிகப் பொருத்தமாகப் பெய ரிட்டனர். மனிதனின் அரவம் கேட்டுப் பயந்து மறைய முயற்சி செய்யும் ஸர்ப்பம் தன்னுடையது போன்ற ஒலியைக் கேட்டு, அதைத் தேடி வந்து அதில் லயித்திருப்பது இயற்கைதானே. அதற்குத் தன் கண் மாத்திரம் அல்ல, உடல் முழுவதுமே செவியாக உதவுகிறதல்லவா? ஆகையினல் தான் இந்த ராகத்தைக் கேட்டதும் அந்த ஜந்து தன் வசமிழக்கிறது," என்று விளக்குகிறார்.

ஒரு நாள் அம்மாளுக்குக் கடுமையான ஜ்வரம். வைத்தியர், " இன்று வெள்ளிக் கிழமை. நண் பர்கள் ஒரிருவர் வந்து கொண்டிருக்கிறார்கள், ஆ யினும் நீங்கள் வாசிக்கக் கூடாது," என்று சொல் லிப் போகிறார். சிறிது நேரங்கழித்து, "யாரங்கே? வாத்தியத்தை எடுங்களேன்," என்கிறார் தனம்மாள். அருகிலுள்ளவர்கள், " வைத்தியர் வேண்டாம் என்று சொன்னரே, அதை மதிக்கலாகாதா?" என்று பரிவுடன் கேட்கிறார்கள். அவரோ, " நன் றாகத்தானிருக்கிறது. என்னையும் வீணையையும் பிரிக்கவா ஒரு வைத்தியர்? உயிர் பிரிந்தால் உடல் எதற்கு? எடுங்கள் வீணையை. பிறந்தோர் யாவரும் இறப்பது நிச்சயம். அதைப்பற்றி நான் கலங்குவேனு? தொன்று தொட்டுப் பரம்பரையாக வளர்ந்து வந்த அத்யாத்ம வித்தையும், வெள்ளி தோறும் நான் பகவதர்ப்பணமாகச் செய்யும்

தியாகராஜரும் ஒருவாறு முடிகிவந்தனவே என்று மட்டும்தான் சிறிது வருத்தம்" என்று மொழிந்து தமது பணியை அன்றும் நிறைவேற்றுகிறார்.

"தருமமிகு சென்னை" அடங்கிய சென்னையில் இசைக் கதை. அன்பர்களும் இசை வணிகர்களும் எவ்வளவு பேர்கள் உளர்! ஆனால் இவர் பெருமையை அறிந்து தளராத உற்சாகத்துடன் அவர்க்குப் பொருளுதவி செய்து அவரைப் போஷித்து வரும் பாக்கியம் பெற்றவர் சிலர் அல்லது சிலரே. அவர்களில் ஒருவர் புதுவை அரவிந்த ஆசிரமத்தில் அகவினக்கம் தேடும் துரைசாமி ஐயர் என்ற பெரியார். ஒருநாள் அவர் முன் கோரத் திலேயே வந்து விடுகிறார். தனம்மாளும் உடனே வாசிக்க ஆரம்பிக்கிறார். முடியும் சமயத்தில், வழக்கமான கோரத்தை நினைத்துக் கொண்டு, ஸ்ரீ தியாகராஜ வேங்கடசாமி நாயுடு (பிரபல பிடில் வித்துவான்) வருகிறார். நிலையை அறிந்து அவர் "தெலியகனே மோஸ போய்யனே!" என்கிறார், அம்மாள், "பரவாலேதண்டி, இக்கா வாசின்சாஜ." என்று சொல்லி மீண்டும் வீணையை எடுத்துக் கொண்டு மறவாத வகையில் பைரவி ராகமும் தானமும் வாசித்து ரசிகரான நாயுடுவைக் கவர்விக்கிறார். ஆனால் பக்குவமற்ற அறிவும் ஆடம்பரமும் உள்ள ஒரு சாகஸ்வர வித்துவான், இடை இடையே "ஹா ஹா!," "சபாஷ்!," என்று குறுக்கிடுப் பொழுது, தனம்மாள், "நம்பிக்கு

நல்ல பகுத்தறிவு. இடங் தெரிந்து ஸந்தோஷப்படு கிறார்," என்று நகைத்துக் கூறுகிறார்.

முன் கூறிய படி இவருடைய பாடாந்தர பலம் அற்புதமானது. ஐந்து பாஷைகளில், ஆயிரத் திற்கு மேலான உருப்படிகள் இவருக்குப் பாடம். அதனுல் கிருஷ்ண ஜயந்தி, வரலக்ஷ்மி விரதம், நரக சதுர்த்தசி, நவராத்திரி முதலிய புண்ணிய தினங்களில் அவ்வவற்றிற் கிசைந்த கீர்த்தனை களையே வாசிக்கிறார். பிராசீன உருப்படிகள் இவ் வளவு இவரிடம் இருந்தும், கிராமபோன் கம்பெ னியார் எடுத்தது பன்னிரண்டு இசைத்தட்டுகளே; வெளி வந்தவையோ ஒன்பதுதான். அவையும் ஸரியான விளம்பரமும். ஆதரவும் இல்லாமல், தெருவில் வெற்றிலைத் தட்டுகளாக விற்பனைக்குக் கூட வந்து விட்டன!

கிருஷ்ண பகவானின் தயிரன்னம் உண்டு, யமுனைக் கரையில் இருந்த காக்கைகள் பொன் நிறமாயின. ஒரு யாக சாலையில் புரண்ட கீரியின் பாதி உடல் பொன்னுக மாறின விந்தையைப் பா ரத நூல் கூறும். இங்ஙனமே தனம்மாளின் ஸங் கீதத்தை நீண்ட காலம் கேட்டுப் பயன் பெறுப வர்கள் சிலர் உண்டு. " இவருடைய பாட்டையும் வாசிப்பையும் பல ஆயிரம் அடிகள் பேசும்படமாக எடுக்க ஒரு அறிவாளி இல்லையே! நமக்கு மாத்திரம் வெள்ளிக்கு வெள்ளி ஒரு யுகமாக இருக்கையில், இவருடைய ஸங்கீதத்தை இந்தத் தலை முறையில் பயன் படுத்திக் கொள்ள முன் வர வில்லையே!"

என்று ஏக்கங் கொண்ட ஒரு பாவலர், அம்மா வின் அனுக்கிரகம் பெற்று, அவருடைய நிலையை பூஜித்து, அவருடைய திவ்ய ஸ்ருதியை ஏகாக்கிர பக்தியுடன் போற்றி வருகிறார்.

திருமருகல் நடேசன், பன்னுர்குடி சின்னப் பக்கிரி, திருக்கோடிக்காவல் கிருஷ்ணய்யர், திருச்சி கோவிந்தசாமிப்பிள்ளை, சரப சாஸ்திரிகள், பட்டணம் சுப்ரமணிய அய்யர் முதலிய கனவித்துவான்கள் சமீப காலத்தில் வாழ்ந்தவர்கள். ஆயினும் அவர்களுடைய இசைக் தனத்தை ஒலிப் பதிவின் மூலம் அழியாமல் பாதுகாக்க வில்லை. இது எவ்வளவு பெரிய நஷ்டம்? மேனாடுகளில் பாமர ஸங்கீதம், ஸம்பிரதாய ஸங்கீதம் என்ற இரு வகைகள் கருத்துடன் போற்றப் படுகின்றன. நம்நாட்டிலோ இசையரங்குகளில் பாமர ஜனங்களின் கரகோஷத்தையும் டிக்கட்டு வசூலையும் நோக்கமாகக் கொண்டு உயாதரக் கலையின் சிரத்தை முற்றிலும் ஒழிந்து விட்டது. இந்த நிலைமையில் ஸங்கீதத்தின் தரம் குறைந்து வருகின்றது என்று கண்ணீர் சொரிந்து என்ன பயன்.

சில வருஷங்களுக்கு முன் "காவேரி" யில் வெளியான ஒரு கட்டுரையில் பெரும் கூட்டம் ஒலி பெருக்கியின் உதவியைக் கொண்டு நடக்கும் ஸங்கீத "கலாட்டா" வைக் கண்டித்து, அமைதியாக, ஸாவகாசமாக, விஸ்தாரமாக, உயர்ந்த ஸங்கீதத்தைக் கேட்டு அனுபவிக்க ஆவல் உள்ளவர்கள் சிறு குழுவினராகச் சேர்ந்து, தத்தம் பண்பாட்

இக்குக் கக்க வினைகளை ஏற்படுத்திக் கலையை வளர்ப்பதின் அவசியம் நன்கு விளக்கப் பட்டிருக்கு. வியாபாரக் கருத்தையே பிரதானமாகக் கொள்ளாமல் கலையை ஊக்குவிக்கும் தீவிரக்கவ ஆயுள்ள உன்னத லட்சியவாதிகளின் ஒருமைப் பாடு சற்காலம் அதிக அவசியம். அது உருவாவதில் மறைந்து கவிர மிகுதியாக உள்ள சிறிதளவு நிஜ ஸ்பிரத்தையாவது அழியாமல் நிலவரப்ப டுக்கலாம். இந்தக் காலவு நிறைவேறுமா?

— "காவேரி"

MUTHUSWAMI DIKSHITAR

PURANDARADAS

TYAGARAJASWAMI

SYAMA SASTRI

Section Three

GUIDING STARS OF CARNATIC MUSIC

12. SRI PURANDARADASA

Ladies and Gentlemen,

Please accept my heartfelt thanks for having given me the opportunity to be present here on this happy, auspicious occasion, and participate in the Varshika Aradhana. To me, this festival is a symbolic expression of our rededication to the great cause so well and truly served by the two saint composers, Sri Purundaradasa and Thyagarajah. I am indeed grateful to you all for the honour you have done to me by asking me to inaugurate this festival. Nevertheless, let me confess to you that I am overwhelmed by my own feeling of total unfitness for the task. It is, therefore, in humility and with diffidence that I submit for your attention a few random thoughts on the life and mission of Sri Purandaradasa.

It is a common belief in our land that life on earth is under a divine behest to play an allotted part in God's scheme.

परमपुरुषः स्वस्मै स्वप्रीतये स्वयमेव कारयति

That is why we have no detailed or authentic records of the ordinary facts of the lives of our great men. We take note only of their achievements, though, for obvious reasons we do not always try to follow their footsteps, or even make their ideals our own. This is true of the life of Purandaradasa as well. The facts of his life may be easily summed up. Born, in 1480 A.D., of well-todo parents, in the village of Purandaragada in this district, he was named Krishnappa Naick. In due course, he inherited a flourishing business in money lending. Early in life, he acquired a great deal of learning according to family tradition. But it was all a matter of the head. He went on feeding his greed for wealth,

with no idea of fear of God or love of fellowmen. At last a poor man who came to him for help and was turned out of his gate betook himself to the miser's wife. Out of pity for the supplicant, the good woman parted with her nose-screw. The jewel was presently offered at Krishnappa's counter for sale. The banker at once identified it, and flew into a rage when the old man told him the story. He locked him up in a room and hurried home to trounce the spendthrift of a wife. He demanded to know what had happened to her nosescrew. The frightened lady went in, apparently to fetch it. But once in the room, she prayed to her Father in Heaven for succour and prepared a bowl of poison to end her life and save herself from disgrace. As she raised the bitter cup to her lips, her eyes fell upon a glittering gem that sparkled at the bottom. The Lord had answered her prayer! She laid the poison aside, and came out of the room with the effulgent gift from Heaven. The sequel may be better imagined than described. Both the old man and the new jewel vanished out of sight. For Krishnappa, the incident was a turning point. It was a call from above. He renounced the world, as the path of Bhakti and Vairagya now beckoned to him. He went to Pandharpur and dedicated himself to the service of Pandharinatha. Music became the breath of his nostrils and songs in praise of his favourite deity came gushing forth. He shone as a link in the long chain of the celebrated Dasakuta hierarchy—Achalandadasa of the 9th century. Narahari Thirtha of the 13th century, Sripadaraja of the 16th century, and a host of others. His own Guru, Vyasaraya, was a versatile genius—a philosopher, statesman, and a great composer.

Tradition has it that Purandaradasa composed as many as 475 thousand of songs. Even a fraction of this output

must have been stupendous and imposing. No wonder that he has been hailed as an incarnation of Narada, and has almost eclipsed all other composers of Karnataka. Devotees gathered round him to drink deep of the nectar of melody that ceaselessly flowed from his lips. Breathing piety and devotion, full of sage counsel exposing the vanity of human wishes and the pursuit of worldly ends, and spreading the gospel of God's love and compassion for his creatures, his Devaranamas were in the easy, simple, spoken language of the masses, for they travelled far and wide, wherever Canarese was spoken or understood.

ಪಿಳ್ಳೆಗೀತಗಳು ಸುಳ್ಳಾದಿ ಮನೋಹರಗಳು ।
ಸಾರತರೋತ್ತಮಗಳು ಅಪಾರಗಳು ॥
ಮೌಳಿಯಲಿರ್ಪ ಪುರಂದರ ವಿಠಲನ ।
ಲೀಲೆಗಳು ಪೇಳಲಿಕ್ಕಾಗಿ ನಿತ್ಯ ನಿಗಮ ॥

The rise of Purandaradasa was of deep import for Carnatic music, for, the pattern of the modern Kriti was taking shape just then, thanks to the veterans of Tallapakam like Chinnayya and Annamacharya. The latter passed away in 1503 A.D., when Purandaradasa was yet the 23 year old krishnappa, the banker, engrossed in the pursuit of wealth, but also, passionately devoted to music. It is, therefore, quite natural that the Tallapakam movement came under his notice. There are interesting anecdotes of the meeting between Annamacharya and Krishnappa. When, seven years, later Krishnappa donned the robes of a Sadhu and bloomed into a prolific Vaggeyakara, he already possessed a spacious background of musical knowledge. Added to this, his own spontaneous and phenomenal creative urge impressed on him the need for a sound basis for popular musical education, if the splendid

crop of those times was to bear fruit. Thus was born the marvellous system of Karnataka Sangeeta Sikshaprakaranam, with the Sarali, Janta, Alankara, Geeta, and other steps that have formed the bedrock of all musical learning in the whole of South India for four centuries now. This is how Purandaradasa, appropriately enough, came to be known as "Karnataka Sangeeta Pitamaha." These, in brief outline, are the landmarks of his life and mission and others who followed in his wake and flooded the land with their outpourings.

Purandaradasa became a Sannyasin and attained the Lord's Feet in 1564 A.D. During the four centuries that have rolled by since then, the method of teaching that he brought into existence has remained in tact. But of his compositions, it is sad to see that only a few hundreds have managed to survive, and even those are in a moribund state. The original music has been almost entirely lost. Purandaradasa, who is in fact the forerunner of the Trinity of Carnatic Music is not known outside Karnataka as anything more than a grammarian who formulated elementary steps of musical learning. This, about the greatest composer that Thyagaraja worshipped in the following terms!

दुरित व्रातमुलेल्लनु परिमार्चेंडु हरिगुणमुल पाडुचु
तनलो । परवशुडै वेलयु पुरंदर दासुनि महिमलनु
तलतुनु मदिलो ।

A few thoughts on constructive activities for the future, which have a direct bearing on Puranadara's music as well, have already found expression in my address‡ on the 20th inst. at the Thyagaraja Aradhana. For the present, I content myself with making a fervent appeal to all those who are intent on preserving our culture to spare no effort to collect

‡The next article.

all available material and publish it in Canarese and Tamil scripts with meanings and detailed notation. In this connection, I cannot omit to mention the pioneer enterprise of two talented musicians of Madras, Smt. Lalitangi and her daughter Smt. M.L. Vasantakumari, who have done a great deal for the propagation of Devaranamas in Tamil Nad. With their help, I had the privilege of editing in 1941 the only book of the kind, "Purandaramanimalai".

The irresistible charm of the famous Trinity broke all barriers of language in the last century. Their songs in Telugu and Sanskrit spread all over South India. These two languages however, were not spoken in the Tamil districts. The emphasis, therefore, shifted from Sahityam and meaning of the songs to their musical clothing. But that was only a passing phase. Ere long, the relation between Sahitya Bhava and Raga Bhava asserted itself among those with genuine pretensions to culture. In the same manner, diligent attempts to carry Dasarnamas into the heart of Tamil Nad are bound to succeed and eventually enrich Carnatic music. An example from recent history will bear me out. It is a happy coincidence that attention to it is now drawn in the city of Poona, by a native of Tanjore. A gifted Haridasa of the last century, a native of this place, Atmaram Bhavaji, paid frequent visits to Tanjore, where he threw large crowds of people into rapture by his profound learning, matchless narrative skill, and captivating music. After him, his sons, Morkar Bhave and Vishnu Bhave, carried on the mission of their sire. Their Harikathas and Bhajans took deep root in the fertile soil of Tanjore, and the art of Harikatha Kalakshepam developed rapidly throughout South India to provide wholesome instruction in the Classics through discourse aided by Music. I also recall with pleasure on this occasion the tremendous wave of

enthusiasm in music and religion that swept over South India, when, in the early twenties of this century, Pandit Vishnu Digambar, the father of the now famous Ramdun, conducted Harikeertan in a number of places there. His magnetic personality, deep, reverberating voice, and almost contagious religious fervour, made a profound impression wherever he conducted his Bhajans.

In conclusion, let me hope that the sponsors of this festival will not rest on their oars, as it generally happens, but will canalise the spirit of co-operation and genuine interest, now in evidence here, and take steps to bring about a renaissance in the music of Karnataka, so that the outside world may share in the great heritage of the Dasakuta fraternity.

Souvenir published in connection with Purandaradasa and Thyagabrahma Aradhana Festival, Poona, 1954.

12. SRI THYAGARAJA

रामचन्द्र गुणास्वाद परमानन्द निर्भरम् ।
त्यागराज योगीन्द्र देशिकं तं उपास्महे ॥

Ladies and gentlemen,

This is a day of great significance for every Indian who loves art and culture. Votaries of Carnatic Music all over the country turn their minds today, towards the small shrine at Tiruvayyar, where lie in Samadhi, the mortal remains of Sri Thyagaraja, one of the greatest composers that the world has seen. Country wide celebrations of the Saint's Varshika Aradhana are just now in full swing. Thanks to the enterprise of All-India Radio, the pulse of a whole nation throbs in tune with the surging melody that envelops the holy shrine at this moment. Poona, the ancient seat of Hindu civilization, hallowed by a thousand memories of a heroic race of men and supermen whose glorious names adorn the pages of history, takes a unique part in this celebration. To seek me out for the honour and privilege of inaugurating this festival is a gesture of grace and courtesy for which I am deeply indebted to the Festival Committee in general and the honorary secretaries in particular. A humble devotee of art, groping my way in search of a streak of light, I have always fought shy of the limelight and sought my place rather among those who bring up the rear. Therefore, I now feel greatly embarassed, and let me bank on your patience and indulgence when I make a few observations which, perhaps, may not be out of place on this occasion.

It may never be stressed too much or too often that in our land music has always been regarded as a vehicle for higher pursuits in life. May I submit that the impact of mo-

dern life, with its keynote of materialism, speed and hurry, and slogans of democracy and practical utility, has come as a rude shock to the finer aspects and higher values of life that have always been prized by those who built our civilization? Viewed in this light, mammoth crowds, carnivals, gate crash and the like, in the field of art and culture may be good business, but bad ethics. The high seriousness, idealism, refinement, and sanctity associated with a principal branch of Atma Vidya are out of court in what looks like a gladiator's amphitheatre or a Punch and Judy show. Ancient Rome and modern France are pointers to what happens when the sublime crumbles into the ridiculous, and the noble is distorted into the hideous. The rot set in at the dawn of the century when the box-office, the middle-man and the pseudo-critic usurped the munificent patron, the genuine, discerning connoisseur, and the temple. For half a century now, it has been the way down. Sensitive minds alive to the situation cannot but recoil from the repulsive, sinking welter of sordid commercialism and callous charlatanry that the present-day music hall presents, and represents, too.

This picture may appear overdrawn to those on who the gregarious instinct plays havoc and to whom music nothing more than a pastime or an entertainment. The pu pose and significance of a festival like this will be lost if w do nothing more than deify the saint, make a fetish of hin and burn incense before it and close our eyes to the necessit for stock-taking, or even for a sort of spring cleaning. "H that doeth the will of my Father will inherit His kingdom, said Jesus Christ. Even so, it is incumbent upon us to unde stand the personality of Sri Thyagaraja and try to see where in his greatness lies, so that we may know how best to honou his memory.

Valmiki's epic is characterised as

समुद्रमिव रत्नाढ्यं सर्वश्रुति मनोहरम् ।

The same is true of Sri Thyagaraja's compositions. In ict no other composer known to the world has revealed in is songs so many facets of his personality, or dealt with ich a variety of themes, rich with material of perennial and bsorbing interest from quite a number of angles. His songs veal in turn the man, the scholar, the creative genius, the oralist, the satirist, aesthete, the teacher, the poet, the Nadoasaka, the Rama Bhakta, and the mystic. Narada's present Sri Thyagaraja of the precious treatise, "Swararnava", conining the dialogue between "Rajata Girisudu" and "Nagaja" Parameswara and Parvati—on the principles of music, the mage, that he pays Narada as his Guru, the abundant interal evidence of not only the Adi Kavya but also its offshoots te Ananda Ramayana, Adhyatma Ramayana, Uttara Ramaina, Mahanataka, Tulsidas, and Kamba Ramayana, his arious penance for 21 years and 15 days repeating Tarakaima at the rate of 125 thousands a day till he had done the tal of 96 crores, and his own original contribution to the rrative in a number of contexts support the belief that he as an incarnation of Valmiki to interpret the epic again. short, he represents the perfect Vaggeyakara, whose qualiations are laid down by Sarangadeva in "Sangeeta Ratnara."

शब्दानुशासनज्ञानं अभिधान प्रवीणता ।
छन्दः प्रभेद वेदित्वं अलंकारेषु कौशलम् ।
रसभाव परिज्ञानं देशस्थितिषु चातुरी ।
अशेष भाषा विज्ञानम् कला शास्त्रेषु कौश
तूर्यत्रितय चातुर्यं हृद्यशारीर शालिता ॥

लय ताल कलाज्ञानम् विवेकोऽनेक काकुषु ॥
प्रभूत प्रतिभोद्भेद वाक्त्व सूभग गेयता ।
देशी रागेष्वभिज्ञत्वं वाक्पटुत्वं समाज ये ॥
रागद्वेष परित्यागः सद्र त्वम् उचितज्ञता ।
अनुच्चिष्टोक्ति निर्बन्धः नूलधातु विनिर्मितिः ॥

परचित्त परिज्ञानं प्रबन्धेषु प्रगल्भता ।
द्रुतगीत विनिर्माणम् पदान्तर विदग्धता ॥
निस्थान गमक प्रौढिः विविधालप्ति नैपुणम् ॥
अवधानं गुणै रेभिः वरो वाग्गेयकारकः ॥

A list of the songs that cover each of these aspects will make this address ponderous and tiresome. More over my objective is to stimulate interest, rather than to hold forth at any length. As is well known "most of the Classical compositions are either in Sanskrit, Telugu or Canarese. None of these languages is spoken or widely prevalent in Tamil Districts where music holds supreme sway. This has relegated sahityam to the background, with the result that the distinction, so vital in Carnatic Music, between music with words and that without them has been wholly lost sight of Intensive study and propagation of the great truths that lie imbedded in the songs are clearly beyond the province of panda music which is a feature of modern life. "If the elevating influence of music is to be rediscovered, and its spiritua power restored to it, exponents of music must understand th relation between word, sound and emotion, learn the meaning of songs, and get an insight into the mind and heart o the composer. The habit of ignoring Sahityam has becom almost universal. It has gathered such momentum that fe are aware of its danger but listen to the tune and stop ther This has come to be regarded as quite sufficient, proper a

normal. Sponsers of festival like this can do a geat deal to remedy this evil, and bring about a cleaner, healthier, more receptive atmosphere, by organising a second line of activities to supplement platform music with lectures, demonstrations, visual instruction like dramatization, etc. Though less spectacular than the usual carnivals and gala shows, these will help in the long run to keep alive the spirit of our ancient culture. What better tribute can we pay to those whose memory we profess to cherish and honour? In the light of the foregoing, it behoves everyone that learns Sri Thyagarajah's compositions not to stop with only one charanam as is commonly done, but to preserve the unity of the whole song by singing it entirely.

And now about the music of Sri Thyagarajah. Besides a hereditary instinct for music, he had advantages like congenial surroundings, a good teacher, a gifted voice, and a diligent study of the vast literature on the subject that he collected. His own mother taught him 700 Devarnamas. How did he get the urge for composing even as a boy? It is said that the sight of the flowers that he gathered for his father's puja fading and losing their fragrance by and by made his heart bleed, as was the case with Oscar Wilde. This led him to look about for blossoms that would never fade. He discovered them in his Ishtadevata. Shall we not, as inheritors, preserve them, and keep them fresh and fragrant ?

We do not know for certain how many songs he composed. At present we have Sahityam for about 700 pieces with notation for most of them. But barely half the number enjoy wide currency, while the rest await publicity. But whatever the number, their inherent beauty, incomparable grandeur, and irresistible appeal cast a magic spell on every hand, and swept

the entire music world off its feet, so that even today no music can be thought of without giving the pride of place to Sri Thyagarajah. At a time when modern mechanical facilities like printing, recording and wireless broadcasting were not known, the repositories of these songs had a good time, as they were much sought after. This brought to the fore imposters who plied a good trade with labels of Guru and Sishya parampara, Suddha patam and the like. More than three decades of continuous search and research, scrutiny, analysis, and synthesis of various renderings of nearly 15 hundred classical compositions of different composers gathered from innumerable sources, and contact with two generations of practising pandits versed in theory, have made it clear to me that it is impossible to decide if any of Sri Thyagarajah's songs retains its original musical setting. For, neither the composer nor his direct disciples left definite, tangible or reliable records in writing. When, therefore, in the course of the century that followed, the songs passed by sheer word of mouth from hand to hand, inevitably their shape went on changing too. Only the nature and extent of actual deviation from the original, or the degree of damage it suffered, depended upon the capacity of the persons concerned. The height of excellence, the subtle beauty and the elusive nuances of Sri Thyagarajah's magnificent music, however, were recaptured in part subsequently by great masters like Maha Vaidyanatha Ayyar, Sarabha Sastri, Patnam Subramanya Ayyar, Thirukodikaval Krishna Ayyar, Konerirajapuram Vaidyanatha Ayyar, Govindaswamy Pillay, and *Siddha Vidyadhari* Srimati Veena Dhanammal, who, by the way, was the last, though not the least, of the glorious fraternity that wrought the Golden Age of Carnatic Music in the period between 1880 and 1920 A.D. A study of the available material

is a profound experience that reveals the dimensions of the art Sri Thyagarajah enlarged. He alone knew the secret of using the minimum of words with maximum of telling effect in the matter of both music and diction. He perfected the pattern of the Kriti popularised by those before him by adding the multipurpose embellishments, known as Sangathis. They hit many birds at one stroke, as it were. They brought to light for the first time the immense scope for the element of surprise and creative improvisation, in contrast to set forms of recitative music like that of the Vedas, They put in details in the picture of the Raga, wove crisp phrases of layam into the body of the song, drove its, meaning home by leading to a climax in tempo and finally relaxed the tension by yielding place to the first simple, introductory step of the song. In this way they enhanced the worth and effect of both word and sound. It is Thyagarajah who invented the Madhyadi Tala which is so popular today for madhyama kala pieces. Other composers have only one or two kritis in the same Raga. But Sri Thyagarajah's large number of kritis in a particular Raga give such a definite and composite picture of it that not a shade seems to have been omitted. This exhaustiveness is so pronounced that the traditional aids in grammar like Gita and Suladi look obsolete and outmoded. Above all, he created a number of Ragas and gave a definite form to solfa singing through the famous Pancharatnas.

Lastly, a word about our duty to Sri Thyagarajah. Whenever I sit through festivals and memorial meetings, I am reminded of the following lines of English verse:—

"I often say my prayers, but do I ever pray?
I may as well kneel down before a god of stone,
As offer to the living God a prayer of words alone

For the Lord will never hear, nor to those lips attend,
Whose words are not sincere."

It is in this vein of thought that I make an earnest appeal to all those assembled here to study the compositions of Sri Thyagarajah with the reverence and attention they deserve, and put into practice the code of conduct that he prescribes, for a full, well integrated life of virtue, all round discipline, and faith in God on the one hand, and the cardinal principles of Satva Sangeeta that he lays down for the realisation of Nada Brahman, on the other.

To that end, let me offer a few practical suggestions based on my own experience. A working knowledge of Telugu and Canarese, which is closely allied to Tamil and Telugu in several respects, is indispensable to all students of Carnatic Music, and can be very easily acquired by those whose mother tongue is Tamil. The scripts can be learnt in less than ten days, and word for word translation for about thirty pieces is the 'open sesame' to understand all the rest. As for the Dhatu or the music setting, constant practice in reading and writing down songs in detailed notation, careful listening and intelligent scrutiny of renderings—these endow the ear and the mind with an alert sensitiveness to precision in rhythm, standard and quality of rendering, and polish in melody. Stereotyped, repetitive music, and poor repertorie are among agents that promote stagnation and decay. As an offset against this, new and rare songs of Sri Thyagarajah should become a regular feature in Bhajans and performances, and scripts with elaborate notation should be very widely used. Music Sabhas, schools, and teachers, imbued with exalted idealism can contribute a great deal to foster and maintain standards in the study and appreciation of Sri Thyagarajah's music,

and rescue his compositions from distortion or total disappea-
rescue his compositions from distortion or total disappea-
rance.

Ladies and Gentlemen, I thank you once again for the signal honour that you have conferred on me, and the patience with which you have now listened to me. It is now my proud privilege to declare this festival open. May the spirit the great Saint bless and guide us all to fruitful activity! Om! Shanti!!

Souvenir published in connection with Purandaradasa and Thyagabrahma Aradhana Festival, Poona, 1954.

13. SRI MUTHUSWAMI DIKSHITAR

In recent times, cechrations in memory of eminent persons who are no more in the land of the living have been growing in number as well as in dimensions. The *Aradhana* in the shrine of Sri Thyagaraja at Tiruvayyar is fast developing into an annual carnival. A grand, spectacular festival in honour of Sri Purandaradasa stands to the credit of this great city, which has recently been adding fresh laurels to itself through the Dikshitar Day Celebrations. Such celebrations help to focus public attention on the contribution of these servants of humanity, the debt society owes them, and the need to preserve their work and follow their footsteps.

As one of the Trinity of Carnatic Music, Sri Muthuswami Dikshitar is enshrined in the heart of every true votary of art in our land. As a scholar, a devotee, and a composer, he is second to none in the musical hierarchy of the last century. Nevertheless, it is a regrettable fact that he has all along received more verbal homage than proper appreciation born of discernment or deep understanding. The prolific lyrical flood that led the very author there of to exclaim आश्रतीर दूरदेशमुलनु प्रकाशिंपजेसिन रशिकशिखामनि (दाशरथी—तोडि) was like giddy wine to the aesthetic mind of the entire music world. While Thyagaraja's output gained currency in kundreds, Dikshitar's made but slow headway, so that, even today, few can sing more than a score of his compositions, while hardly three hundred songs can be salvaged.

The one peculiar feature—good or bad according to individual bent of mind—of Carnatic Music is that most of the classical compositions are in Telugu or Sanskrit. Neither of these languages is spoken or widely prevalent in Tamil Nad. This has relegated *Sahityam* to the background, with

has to be restored to its rightful place, if our music is to survive.

Next to *Sahityam,* the *Dhatu* or musical rendering of Dikshitar's compositions calls for notice. Standard version, *Sampradayam, Suddha Patha* based on *Guru* or *Sishya Paramparа*—all these must sound quite hollow to anyone who is not a crank. Too long have charlatans and mountebanks crouching behind these labels plagued us. Here and now they should get short shrift.

"Sampradaya Pradarshini," the stupendous work of Subbarama Dikshitar, contains the bare skeleton of 220 songs of Muthuswami Dikshitar. The worth and magnitude of this mighty book, considered as pioneer work, can never be overestimated or overpraised. Yet, those who have mastered our system of notation—how few, alas!—will find that, on the one hand, its innumerable symbols are either Greek or superfluous, and, on the other, the *Swara* rendering barely touches the framework of the pieces. Attention to details is entirely lacking and whole phrases are repeated, *ad nauseum,* in the same song. How far the songs in this book have drifted away from the original mooring will be clear to those who remember that Dikshitar avoided iteration so scrupulously that he would not repeat the *Dhatu* of the *Anupavalli* in the latter part of his compositions, as did Thyagaraja and a host of composers. Lastly, a few songs that have gained accuracy have far outgrown the nebulous structure found in the book. For their aesthetic beauty has been enhanced a thousandfold by the magic touch of a glorious galaxy of gifted musicians—Maha Vaidyanatha Ayyar, Patnam Subramanya Ayyaar, Sarabha Sastri and Siddha Vidyadhari Veena Dhanammal.

As has been mentioned before, about 300 compositions of Muthuswami Dikshitar can be preserved and popularised if steps are taken to publish them in *detailed* notation. Top ranking musicians either do not know notation or are not disinterested enough to shoulder such a task, the writer of this article not being aware of a third category. Therefore, it behoves earnest students of classical music who have a solid background of research work, a vast repertoire of classical compositions, a spirit of selfless service, and, above all, an attitude of prayerful humble dedication to a sacred mission, to seek one another. Will the Dikshitar Day Celebrations Committee set the ball rolling in this noble endeavour?

Sri Muthuswami Dikshitar Aradhana Mahotsavam (1952) Souvenir.

14. TYAGARAJA AND DIKSHITAR
A STUDY IN COMPARISON

"Hamlet" staged, with the Prince of Denmark left out—such has been the case of Carnatic Music. Tyagaraja, Dikshitar, and Syama Sastri have been deified as the Trinity of South Indian Music. But the genius who first gave the art "a local habitation and a name" has almost been forgotten. It was Purandaradasa who took the cue from the Tallapakam fraternity and popularised the modern Kriti with its clear-cut features of Pallavi, Anupallavi and Charanam. He thus created the model for the Trinity and a host of latter-day composers. However, a combination of circumstances, most of them obvious enough, has kept in oblivion a composer of his eminence and denied to generations of musicians and music lovers the great art treasure of this hoary patriarch. Tradition has it that Tyagaraja learnt hundreds of Purandara's compositions from his own mother. It is not improbable that Dikshitar also drew upon this abundant lore for his inspiration (vide "Krishnadvaipayana" in Kamboji). Though Tyagaraja and Dikshitar built on similar foundations each developed a technique and style all his own. Consequently there have been two schools of music in South India, one passionately devoted to Tyagaraja, and the other upholding the traditions of Dikshitar. It is a healthy sign of the times that the 'cold war' between the protagonists of the two schools has been slowly dying out for sometime now.

An earnest Sadhaka, calm and serene, with his mind detached from worldly pursuits and tuned to Sri Vidyopasana, dedicating his vast classical erudition and knowledge of music to the service of his tutelary deity, Lord Tyagaraja of Tiru-

varur shrine—this is the personality that Dikshitar reveals through his compositions.

Why did he choose Sanskrit as his medium of expression? With the exception of Jayadeva, there has been no Sanskrit composer of standing, either before or after Dikshitar. Even in his own times Telugu had established its reputation as a language pre-eminently suited for music, thanks to Tyagaraja, Syama Sastri and others. Dikshitar himself could not resist its charms. This is borne out by a number of Telugu compositions that stand to his credit. Another illustrious contemporary, Gopalakrishna Bharati, poured forth the longings of his awakened soul in his own mother-tongue, Tamil. Therefore, something more than traditional reverence for "the language of the Gods" prompted the choice. The intellectual high-brow and the philosopher that Dikshitar was, he perhaps felt like the Devonshire congregation of the Reformation days, when it declared that the new English Prayer-Book was like a Christmas game and demanded the restoration of the old Latin Mass. Be that as it may, Dikshitar has amply justified his choice. He drew liberally on the ancient Vedic lore, rather than on the poetic or literary output of the more recent past—the Vaidika, as distinct from the Lowkika, style in Sanskrit. His exquisite sense of the value of diction has made his compositions models of pure and dignified Sanskrit. He has tapped the boundless wealth or rhyme and meter for which Sanskrit holds the field, and wrought a perfect concord between word and sound.

Doubtless, the limitations of an unspoken language were there. And Dikshitar added to them by restricting the scope of his utterances to a rather stereotyped hymnody in praise of the vast Hindu Pantheon. Profusion of words, lack or emotional appeal, unvarying theme and want of spirit are

some of the features that have told on the worth and popularity of Dikshitar's output. On the other hand, his mastery of Sanskrit and the Classics was thorough. His Swarakshara Prayogas, Raga-Mudras ("Arabhi" concealed in "Samsara-Bheeti"), Srothovaha and Gopuchcha Yathi artifices ("Thyagaraja" in Anandabhairavi), etc., are marvels of verbal imagery and consummate craftmanship in musical architecture. Interesting details of topography and local history abound in songs like "Sri Mahaganapati' in Goula. The delineation of planets and their satellites in the Navagraha Keertanas, the Shodasa Ganapati series, the Panchalinga series, the Tyagaraja Ashtakam and the Guru Ashtakam in all the eight cases, the Abhayamba and the Navavarana series, combine sweetness of music and scientific accuracy with skill in design, perfection of musical form and ineffable lingual charm. In short, Dikshitar's kritis are epitomes of Sanskrit culture and exalted melodic expression.

The unvarying theme, referred to above, coupled, perhaps, with a philosophic bias towards passivity and exclusiveness, if not downright inhibition, set very definite limits to the subject matter of his compositions. Besides, he had to free himself from the shackles of an outworn nebulous, musical tradition before he could rise to his full stature. Therefore, the effort and strain that his unfolding involved stamped his compositions with a heavy, ponderous gait, which, however, lacked neither force nor majesty. Besides, the deliberate, long-drawn out tempo had its refreshing counterpart in the sumptuous complement of smart Madhyama-kaala frills that usually adorn Dikshitra's Kritis.

But for one or two hints like those in the Vegavahini and Amritavarshini Kritis about his prayer for relief from famine and the anguish born of disappointment at the hands

of the base and the vulgar, we have no clue to Dikshitar as a man. He leaves us in wonder, the more so by the cosmopolitan taste and impressionism with which he has chosen the tune of the English National Anthem and a number of other English songs for his own pieces, impressed touches of Hindustani music in quite a number of his Kritis, and composed a Manipravala song in praise of the deity at Pulivalam.

From the placid, contemplative tenor of Dikshitar's outpourings to the myriad varieties of melody-types, swelling crescendos and delicate arabesques of Tyagaraja is a delectable experience at see-saw, "balancing the one with his opposite, on which the health of the state depends". His fecund creative genius and spontaneous emotional upsurges have no parallel, on the count of either quality or quantity of output, in the history of music as a whole.

In the process of its evolution from Sanskrit, the Telugu language acquired a great phonetic refinement. One of the sweetest and most popular living languages in India, it was also Tyagarajas mother-tongue. He turned these advantages to good account and succeeded in presenting beauty in sound framed in the minimum of words. This departure from the tradition, referred to above, was a turning point in the progress of art. Till then, music had played a secondary part. As in the Thevaram and Thirupugazh, the theme developed through the same texture of music repeated ad infinitum. It was all that Dikshitar could do to circumvent this by resorting to madhymakala appendages. But it was given to Tyagaraja to proclaim the proper function of music as a vehicle of emotional expression. The greater the music content of a piece, the fewer were the words he employed. On this congenial ground, he built the variations unknown to those before him. The picturesque combination of notes in all their sustained cadences,

compresed within a particular time measure, with the distribution of words intact, (Padagarbham) and with the whole edifice of the melody-type growing more impressive, varied and elaborate at each succesive step—this is popularly known as sangatis. The introduction of this ingenious device revolutionised the entire system of our music. Consequently the post-Tyagaraja period of more than a century now has altogether broken from the past and followed the line opened by him.

Dikshitar composed one or two pieces in the seventy-two major modes of Venkatamakhi. Only a limited number of janya ragas came in for his notice. But they all bear testimony to the scrupulous care with which he made them perfect and complete in themselves. Nevertheless, the region of the raga remained as yet unexplored. Tyagaraja's contribution in this respect cannot be adequately measured. He composed a large number of songs in ragas that were familiar in his days. He brought to light hundreds of unknown ragas and wrought priceless gems in them. His genius was so prolific that songs in the same raga were sufficiently marked and bore distinct features of it. The range and extent of his treatment of ragas, the astounding variety in tempo and style, the exhaustive treatment of Laya and the spirit and liveliness of "turning and wheeling with the agility of a hawk upon its wing", are characteristics peculiar to Tyagaraja. Dikshitar, perhaps, intended it as a homage to his great contemporary, when he adopted the latter's tunes for his own compositions, 'Sri Guruguha', 'Kshitijaramanam' and 'Anantha Balakrishna..

Tyagaraja differed from Dikshitar not only in the choice of medium and mode of expression, but in that of the theme as well. A profound mystic to whom Sri Rama was the warp and woof of his very existence, he has been hailed as the incarnation of Valmiki. In moods of ecstasy he had visions

which bodied forth in the lyrical flow of word and song (Paritapamu, Datsukovalena, Upacharamu). The aesthetic and spiritual influence of music stirred the depths of his emotion. Swara-raga-sudha, Seeta-vara, Mokshamu and Sangeethajnanamu are specimens of his panegyric on music. From references to the small rubs from unkind neighbours and his own kith and kin (Teliyaleru, Adaya, Palukavemi) to serious dissertation on life's eternal problems (Dvitamu, Paramatmudu) he covered a vast ground. This wholesome variety all round was the keynote of Tyagaraja's greatness. Appropriately enough, his compositions have been spoken of as Tyagopanishad.

The foregoing survey, by no means exhaustive or comprehensive, may yet explain the abiding, universal popularity of the one as compared with the limited appeal of the other. Tyagaraja's compositions have penetrated into every nook and corner of the land. They have demolished barriers of language, caste and creed. They have permeated the aesthetic life of a whole nation. No musical activity, be it a performance, a dramatic show, or even a conference, may be imagined without the place of honour assigned to them. Pride of place is assuredly theirs even in Tamil homes afflicted with blind language predilections, till, perhaps, another Tyagaraja rises in the firmament and brings light and life to Tamil Music. Thus Tyagaraja enjoys the status of a national composer and the most outstanding tone-poet of the world, while Dikshitar, with all his creative genius and prodigious skill, has reached but a few.

Nevertheless, both were men of great learning, deep piety and rare gifts of vision and originality. They pursued the same ideal of a simple, virtuous life, with no eye on popular applause or other worldly gains. They were pioneer veterans

who transformed the course of the history of our music by the sheer vitality and enduring quality of their contribution. So long as music retains its hold on our minds as a source of joy and solace, both Tyagaraja and Dikshitar will live enshrined in the hearts of all true lovers of art and culture.

Sri R. Rangaramanuja Iyengar and his daughter Sri Padma

ABOUT THE AUTHOR
SRI R. RANGARAMANUJA IYENGAR

16. AN APPRECIATION

Nowhere else has music so much spiritual significance as in India. Devotion is the basis of all classical music there. When God appeared to Saint Tyagaraja in the form of Sree Rama, his devotional ecstasy found expression in a most beautiful classical piece in Raga Adhana. That great architect of South Indian music intended music to elevate man from this mundane planes. But South Indian music has deteriorated from that high standard since then, especially after the advent of the present day film music. Now-a-days musicians climb down in their performance in trying to please the mass. But a few decades ago an audience listening to a great musician felt themselves elevated to a higher level.

That was the feeling I had when I was listening to the Veena performance by Sri Ranga Ramanuja Iyengar and his daughter Padma under the auspices of the Indian Fine Arts Society at the British Council Hall on Friday evening. Sri Iyengar did not indulge in any abstruse Ragas and puzzle audience. The Ragas that he dealt with were quite the common ones heard anywhere in India or Malaya. But the way he and Padma rendered each Raga was something rare that disappeared many years ago from the field of South Indian Music. Unlike the present day musicians, who plunge into the Raga from a high diving-board, splashing all over, Sri Iyengar enters the shallow bank and gradually wades deeper and deeper into the Raga, spreading smooth and even ripples as he proceeds. He takes the Raga through all its alluring curves and frills and yet keeps its chastity unimpaired. Sri Iyengar does not seem to be fond of performing acrobatics in music of which some of our famous musicians are guilty. He did not mar the beauty of the pieces by playing improvised

17. SRI IYENGAR HIS LIFE AND MISSION

[By Dr. Pinakapani]

Sriman R. Rangaramanuja Iyengar is known to the music world as the unique personality who brought out in print an immense treasure-house of nearly 1,000 compositions of great carnatic music composers. KRITIMANIMALAI, his famous publication, runs into six volumes containing many of the best compositions in carnatic music, rendered in detailed and comprehensive notation. This publication, the only one of its kind, ranks only next to 'Sampradaya Pradarsini' in importance and usefulness. Champions of music, vociferous speakers and special committees for publication of music material have failed to achieve anything. Sri Iyengar, unobtrusively and single-handed, came out with this gigantic publication. Many were the difficulties he had to surmount in seeing this through. Thanks to the benevolence and encouragement of a few well-wishers, he has fulfilled a great and stupendous mission.

He had the great privilege of listening to eminent musicians of the past generation like Konerirajapuram Vaidyanatha Iyer, Simili Sundaram Iyer, Nagaswaram Chinna Pakkiri, Nayana Pillai, Govindaswami Pillai and Veena Dhanammal. Endowed with real talent for the art of music, and an indefatigable industry, he studied the salient aspects of their music and made his own synthesis, like the bee that collects honey from choice flowers. Perhaps a few top-rankers of the present generation, too may have contributed to his vast and prodigious repertoire. Having heard, practised and recorded on paper some of the superb forms of the art of carnatic music, Sri Iyengar must have been prompted by the latter-day decline in standards to take upon himself the task of publishing all the material he had taken pains to gather, if only to pre-

serve the precious heritage for posterity. The renderings of most of the compositions in his volumes challenges the best available renderings of the present era. Many of them offer material which is not widely known or practised nowadays, while some of them have been shaped by him to make them interesting, and artistic. It is only a close scrutiny of the volumes that can reveal his profound knowledge of carnatic sampradaya, of its manifold graces and appropriate embellishments. The renderings of the following compositions may be pointed out for illustration: Merusamana, Ela nee daya radu, Kaligi yunte kada, Sankaracharyam, Kaddanuvariki, Kshitija ramanam, Kamakshi (Swarajati) Pahi Sri, Janani ninnu vina, Karunananda, Saranu saranu, Enduku nirdaya, Ninnu vina (thodi), Paradevata, Ehi Annapurne, Karikaabha, Ksheenamai.

Kritimanimalai is the third publication of Sri Iyengar, Keertanamalai and Purandaramanimalai being the earlier ones. The genius of Sri Papanasam Sivan as a music composer and as a great musician came to be recognised widely after the publication by Sri Iyengar of his compositions in Keertanamalai. The first edition of Purandaraamanimalai was brought out by him, thanks to the co-operation of Lalithangi and Sri Vasantha Kumari. Eagerness to preserve for posterity all the extant compositions of standard Vaggeyakaras has been the only aim of Sri Iyengaar in undertaking to publish these books.

The compositions published in Kritimanimalaai differ from all others in many distinctive features, the level and quality of rendering, and the notation in which they are presented. The rendering of the compositions is of a very high class. Most of the kritis are set in the manner sung or played by vidwans from whom the author had learnt directly. The experience he had gained in writing down authentic and detailed rendering of kritis stood well by him when he shaped many

of the rare kritis. When a thousand compositions are published through the efforts of a single individual, it is perhaps, too much to ask for the best rendering of all of them. If even half the huge number offer the best available form, the rest can be shaped by a senior student of the art with perfect ease. Learning by heart some of the most embellished pieces in Kritimanimalai, one picks up a technique of a very high order and also an analytical knowledge of appropriate graces and sancharas, which will enable anyone to shape and mould into an artistic form any kriti taken at random. Such an advantage is not to be had from any other pubication of carnatic music available today. From any angle, the Kritimanimalai is an incomparable treasure of great art.

There is an impression in many minds that compositions in carnatic music cannot be transcribed true to the singing style for the reason that a suitable notation is lacking; and that compositions must be learnt direct from the guru and not from print. There is some truth in this, no doubt. If a whole generation of music students has to learn from the right kind of guru for a number of years a few hundred standard compositions, how many such gurus are there nowadays, and how many of them have the patience, equipment, leisure and willingness to impart the right type of knowledge? In the circumstances, Kritimanimalai can help the senior student who is in search of quality, variety and abundance. For the budding Vidwan who has acquired Swara-Jnanam and a few standard compositions and the principles of Carnatic Sampradaya direct from a Guru, pursuit of the art to higher standard with the aid of the material, manner and technique presented in Kritimanimalai will be surprisingly easy. Guru is needed in the initial stages to put the disciple on the correct path; the rest of the student's journey to stardom must depend upon

his own study of various schools of music, using ready-made knowledge and synthesising for himself higher forms of art from such knowledge. For such a study the notation provided in Kritimanimalai is very useful. There is at present no recognised notation which faithfully reproduces the exact rendering of compositions in black and white. A perfect notation must consist of signs to signify two or three different tempos, and also the various Gamakas. The three usual tempos are denoted by single or double lines over the notes—there are no suitable signs to represent the various Gamakas in which Carnatic music abounds. However, when most of the Gamakas are reduced to Anuswaras and written down in the proper tempo it is possible to get a faithful reproduction of the song. Sri Ayyangar has demonstrated that it is so. One can learn, in fact many have learnt, the Kritis in Kritimanimalai from the notation given, and reproduce faithfully what the author himself plays on his Veena. Shades of differences in rendering can be compared and adjusted by listening to the author once or twice. By the time a student reaches the stage of learning from print and is conversant with the usual Gamakas in vogue, with the help of the Anuswaras and punctuation the mind of the author can easily be grasped. Instead of waiting, for how long God only knows, for the auspicious day when a magic notation will be discovered, senior students of the art and Vidwans may devote their time and energy, scan the notation in Kritimanimalai, learn some of the pieces carefully and judge the results for themselves. An open mind, genuine sympathy, and a sincere attempt to study the contents of the series will justify and bear out the foregoing.

Sri Ayyangar as a Veena player is not known widely. Those that know him regard him as a high quality Veena

player. When he gives a display on his Veena he creates a serene atmosphere so characteristic of high quality of Carnatic music. It may not urge a gallery type of listener to clap hysterically, but it quenches the thirst of a genuine art lover. Richness of technique, absence of defects like iteration, variety, symmetry and juxtaposition of interesting idioms, well-punctuated and balanced Gamakas and the proper tempo for each item and pattern, are unique features of his style. All that he plays is a collection of sparks from the anvil of Dhanammal's celestial music. For he is the only repository of the Veena technique which she had evolved through her genius. Sri Ayyangar is modest enough to admit that he could pick up nothing more than a few pebbles from the shore of that big ocean which Dhanammal's genius represented. Through years of toil, he mastered her glorious technique in entirety. It is an interesting story—how Dhanammal came to know of his silent devotion and taught him a number of rare compositions.

Sri Ramanuja Ayyangar is a teacher of extraordinary merit. He has taught Veena music to a number of students. He has evolved his own method and technique of teaching which enables a student to acquire grasp of the essentials of art and a standard good enough for a broadcast within a period of 2 years. It is a delight to listen to his Friday recitals at his residence where some of his students gather round and play. A life-size statue of Dhanammal in his drawing room is his guiding star to inspire, lead and bless him. His devotion to her is unique. He worships her more as a deity than as a Guru. He is a scholar in Sanskrit, Tamil and English alike. As a music critic he ranks among the best and the most discerning and sympathetic. He is a consummate artist who has served the cause of Carnatic music

18. விந்தையான வீணை வித்துவான்

(Sri M. Srinivasan B.Sc., Hons.)

1947-ம் ஆண்டு நாதப் பிரம்மமான தியாகராஜ ஸ்வாமிகளின் நூற்றுண்டு விழா திருவையாறில் அமோகமாக நடந்தேறியது. விழா நடத்தியது தவிர அதையொட்டி உருப்படியாக ஏதாவது செய்திருக்கிறார்களா என்று பார்த்தேன். ஒன்றும் செய்ததாகத் தெரியவில்லை. விழா நிர்வாகக் குழுவினர், 1941-ல் ஒரு உபசபையை நிறுவி, அதுவே சுவாமிகளின் கிருதிகளை யெல்லாம் திரட்டி ஸ்வரப் படுத்தி வெளியிடும் பொறுப்பை வகிக்கும் என்றும் தீர்மானித்தனர். அத்துடன் அவர்கள் திருப்தியடைந்து விட்டனர். எதுவும் வெளியிடவில்லை உபசபையினர். இப்படிப் பெரிய பெரிய பிரமுகர்களான அவர்கள் எல்லாம் செய்யத் தவறிய ஒரு முக்கியமான காரியத்தை ஒரு தனி மனிதர் — அதிலும் ஒரு ஏழை ஆசிரியர் ஏற்று நடத்த முன் வந்திருக்கிறார் என்று படித்துப் பரவசமடைந்தேன். பின்னர் அவர் வெளியிட்ட 'க்ருதி மணி மாலை' என்ற புத்தகங்களை ஆவலோடு வாங்கினேன். நான்கு பாகங்களில் விஸ்தாரமாக மிகவும் பாராட்டத் தக்க முறையிலே பாடல்கள் ஸ்வரப் படுத்தப் பட்டிருந்தன. அந்த தீரரின் பெயரைப் புரட்டிப் பார்த்தேன். வீணை வித்துவான் ரங்கராமானுஜ அய்யங்கார் என்று கண்டிருந்தது

1952-ம் ஆண்டு ஜூன் மாதம் என் பேரதிஷ்ட வசத்தினால், என் குருநாதர் சிவானந்தரின் பேரன் பிரபலும் ஸ்ரீ ரங்கராமானுஜ அய்யங்கார் என்விருந்தினராகக் கல்கத்தாவுக்கு வந்திருந்தார். அவர் என்னுடன் தங்கியிருந்த சில நாட்களில் அவரது இசைப் பித்தும், பக்தியும் அவரது பெருந்தன்மையும், பெருப் புலமையும் புலனாயின. கர்நாடக இசை இன்று மிகவும் தாழ்ந்த நிலையிலிருக்கிறது. அது தன் பழம் பெருமையைப் பெற வேண்டும், என்பதே அவரது பேரவா. நம் சங்கீதம் ஒரு உப வேதம். ஸ்ரீ தியாகராஜரும், தீக்ஷிதரும், சாமா சாஸ்திரிகளும், மற்றும் பழைய இசை மன்னர்களும் அதைக் கையாண்ட விதம் வேறு. அன்று ஆண்டவனைப் போற்றிப் பாட அதை ஒரு சாதனமாகக் கருதி, உள்ளமும் புறமும் தூய்மையோடு, அவர்கள் இசையைப் பயின்றனர். ஆனால் இன்றோ மிகவும் ஈனமான முறையில், அதை ஒரு வியாபாரப் பொருளாக மாற்றி விட்டோம். அதைப்பயிலவேண்டிய மனோபாவமே போய் விட்டது' என்று உள்ளங் கலங்குகிறார் ஸ்ரீ அய்யங்காரவர்கள்.

அவர் ஒரு B A L T. 1921-ல் காங்கிரசின் ஆணையை மதித்து பள்ளியின்று வெளியேறிய தேசபக்தர். 12 ஆண்டுகள் புகழ் பெற்ற வீணை தனம்மாளுடம் உள்ளன்போடு, பக்தியோடு பாடம் கற்றவர். இன்று அவரது குமாரி பத்மாவும் தன் தையிடம் பயின்று, வீணையில் வானியாக விளங்கு

சிறுள். கடந்த ஜூன் 7,8 தேதிகளில் பாரதி தமிழ்ச் சங்கம், பிற சங்கங்களின் ஆதரவில் இரு வரும் வீணை கான மழை பொழிந்தனர்.

ஸ்ரீ அய்யங்காரவர்களின் வாழ்வின் நோக்க மெல்லாம் கர்நாடக இசையைப் பரப்ப வேண்டும் என்பது தான், இங்கு அவராற்றிய சொற்பொழி வில் இதையே வற்புறுத்திப் பேசினர். மேலும் இந்த நோக்கத்தோடு அவரும், அவரது அருமை மகளும் சென்ற ஆண்டில் மலேயா, இந்தோனே ஷியா முதலிய இடங்களுக்கெல்லாம் சென்று இசைப் பிரசாரம் செய்தனர்.

ஸ்ரீரங்க ராமானுஜ அய்யங்காரைப் போன்ற கன்னலமற்ற தியாகிகளின் முயற்சிக்கு ஆதரவ ளிப்பது நம் கடமை. இன்று இசையுலகில் மலிந்து கிடக்கும் ஊழல்களெல்லாம் மறைந்து, நம் மனே பாவமும் சிறந்து, கர்நாடக இசை தன் ஸ்வஸ்தா னத்தை எட்டும் நன்னாள் விரைவிலேயே வர வேண்டும் என இறைவன் திருவருளைச் சிந்திப் போம்.

19. ஒரு சந்திப்பும் அதன் விளைவும்

கோலாலம்பூர் விவேகானந்தாசிரமத்தில் ஒரு நாள் கர்நாடக சங்கீதத்தைப்பற்றி ஒரு பிரசங்கம் நடந்தது. அதில் வித்வத்தியாதரி ஸ்ரீமதி தனம்மாளின் வீணா யிசையின் தனிச் சிறப்பை விளக்கும்பொழுது, ஸ்வரச் சேர்க்கைகளின் இரகசியத்திற்கும் யோகாப்பியாஸத்திற்கும் உள்ள நெருங்கிய தொடர்பையும் தஹராகாசத்தில் ஒலிக்கும் அநாஹத நாதத்தைப் பற்றியும் எடுத்துரைக்க நேர்ந்தது. மறுநாள் இதனைக் கேள்வியுற்ற ஒரு ஆங்கிலேயர் என்னைச் சந்தித்து "எனக்கு இந்துக்களின் ஸாதன முறைகளில் சிரத்தையும் சிறிது பரக்கமும் உண்டு. வீணை ஒலியினால் மூலாதாரத்தைத் தட்டி எழுப்ப முடியும் என்று நேற்றைய பிரஸங்கத்தில் நீங்கள் சொன்னதாக அறிகிறேன். அதனை யெய்ப்பித்துக் காட்டுவீர்களா?" என்று கேட்டார். "தனம்மாளும் அவரைப் போன்ற வரப்பிரஸாதம் பெற்ற பலரும் இந்த விதமான ஸங்கீத ஸமஷ்டிமங்களை அறிந்து ஸாதனையும் செய்தவர்கள். நான் அத்தனைப் பண்பாட்டை அடையவில்லை. ஆயினும் தங்களுடைய அனுபவத்தின் உதவியைக் கொண்டு ஸத்துவ ஸங்கீதத்தின் சக்தியைக் கொண்டு ஒரு அளவு சோதனை செய்வோம் மாதங்கியின் திருவருள் அந்தச் சோதனையை வெற்றிகரமாக்குக!" என்று விடை பகர்ந்தேன். அதன் படியே ஒரு நாள் இரவு அவர்

வந்து, பத்மாஸனத்தில் அமர்ந்து, சின் முத்திரை யுடன் முறைப்படி தவநிலையிலிருந்தார். இரண்டு வீணைகளையும் சுருதி சேர்த்து, விளம்ப காலக் கீர்த்தனங்கள், ஸ்வர ஜதி, முதலியனவை களை நிதானமாக வாசித்தோம். முடிந்த பிறகு, தவநிலை நீத்து, இசைத்த ஸஞ்சாரங்களில் சிலவற்றை குறித்துத் தமக்குத் தேவையான விஷயங்களைக் கேட்டுக் கொண்டு, பின்னர், தாம் வேலை பார்த்து வரும் ரப்பர் ஆராய்ச்சிச் சாலைக்கு என்னை அழைத்தார்.

ரங்கராமானுஜம்
[எனது மலாய்நாட்டுப் பிரயாணம்]
காவேரி

20. AN AMERICAN STUDENT'S TRIBUTE

Harold S. Powers, a Fulbright Scholar from the U.S.A., studied Carnatic Music in Madras for two years. Before he left India, he gave full-scale performances in Madras, besides one at the Annual Aradhana at Tiruvayyar. A B.A. (Mus.) of Syracuse University and a Master of Fine Arts of Princeton University, he prepared a Doctorate thesis on the structure and composition of Carnatic ragas and is now a music teacher in Princeton, New York. In the course of his letters to Sri Ayyangar, he writes, "It is my belief that from no one else in Madras other than yourself can one find combined the knowledge and intuition of and into the Art plus the appreciation of the value of a regular routine plus the breadth of vision that enables one to adjust to the exigencies of each individual situation as it may arise. I have been badly let down by everybody I have come in contact with in the music world. I can only hope that the Fates which brought us together at their own time and in their own way have not held out to me this last and best hope in a spirit of mockery" (3-2-53). "You have taught me a number of pieces in an incredibly short time not only through *your notation that cuts seventy per cent of time by itself also through your ability to stop and start in the middle of a phrase, if not of a single note, to ensure that I should get the full and accurate beauty of a Gamaka.* How many other musicians can do that? How few have that kind of a mind with the technique and experience to back it up?. .... You have stood up to vicious criticism and attacks from many quarters and a monumental work has gone over the heads of those for whom it was intended." (30-5-1953). "I think of you constantly and I guess there is no point in my repeating

how grateful I am for everything you have done for me, musical and otherwise" (2-7-1954). "I appreciate more and more, as time goes past, how little I could have managed without your help. I still have a great deal to do in the matter of my thesis, but the central part, the basic materials, and most of the important ideas, come directly or indirectly, out of my association with you. Shall I hope you have not forgotten your most grateful student, Harry Powers?."

21. IDEALS AND ACHIEVEMENTS OF SRI IYENGAR

[BY SRIMATI SARALA RAMA VARMA, B.A.]

It is a well-known fact that contemporary achievement rarely gets the recognition that it deserves. This is particularly true of the world of culture. Moreover, the present day scale of values is greatly weighed down with factors far removed from objective, disinterested evaluation of art. Personal consideration, power politics, intrigue and kindred forces march in close array. Genuine art, ever shy and lacking push, languishes or goes into hiding. This experience is so common in every branch of culture that many seek refuge in resignation, rather than embark upon an attempt to stem the tide.

With this preface for the background, let me introduce to sincere votaries of Carnatic music a lone solitary figure—a rare link with the masters of a bygone generation. In the early thirties, nine months of hard, ceaseless toil in the preparation of a notated edition of the songs of Sri Papanasam Sivan, door to door collection to finance the publication of the work, continuous propaganda for a whole year, and the Arangetral of KEERTANAMALAI at a public function in Madras in 1934 —the first of the kind, centuries after Arunachala Kavi's Rama Natakam—all this flowed from the spirit of dedication and selfless service of one man. Another year of patient, unremitting labour bore fruit in the publication of PURANDARA-MANI-MALAI in the name of Smt. Lalithangi in 1941.

The Thyagabrahma Aradhana Committee of Thiruvayyar proposed to bring out a centenary memorial publication of Sri Thyagaraja's songs in 1947, the centenary year. A four man editorial sub-committee was elected by the governing body in

1941, with adequate financial allotment, etc. Nqthing was ever heard of it. With Herculean effort the same person shouldered the important work as his life mission. He published in commemoration of the centenary, three, bulky volumes entitled KRITIMANIMALAI, covering 400 songs of the saint. By and by, he followed them up with three more volumes containing the compositions of Dikshitar, syama Sastri, Kshetragna and a host of other classical composers—more than 900 songs in all, with elaborate notation, meaning, biographical sketches, art illustrations, etc. Nothing on this level and in this proportion has ever been attempted before, for all the talk of preservation of carnatic music, government patronage, memorials, jubilees, etc. A sound knowledge of notation will convince any right thinking person that the author of these books has given a concrete shape to the cream of the traditions of the post-Thyagaraja period, and that he is the greatest living exponent of the kriti-patter$_n$ in carnatic music. Has this salvaging enterprise come too soon, seeing that thousands of compositions have been lost for ever, due to our own indifference and neglect?

This apart, he is the sole vepository of the vast, matchless, veena technique of the late Veena Dhanammal. Amidst so much bizarre ding-dong and monotonous thrumming purveyed as Veena music today there is ony one who has pretensions to genuine veena play. The approach, the attention to details and subtle nuances, the aroma of an exalted tradition, the profuse embellishments of great beauty are all of a level and pattern that no one else can demonstrate today. Ragam and Tanam, a prodigious depertoire of Varnam, Kritis, Padams, Ashtapadis and Javalis—a good many of them so are that the common platform concert is innocent of their existence—all in the style and quality that marked Dhanammal's noble music,

form the heritage preserved by the one person under notice.

The above rough estimate of the ideals and achievements of Sri R. Rangaramanuja Iyengar is presented, in order to make him better known to lovers of carnatic music, so that they may share the heritage of which they may now have no idea. Ripe with age and experience, and imbued with a spirit of service, he goes about his task with humility and unostentatious devotion. Far from being a professional, he is an ardent evangelist, keen on spreading the message of his music for its own sake. That is why he has never been after platforms, mammoth audiences, etc. North Indian cities like Bombay, Delhi and Calcutta have proud record of music festivals and carnivals. *Nevertheless, they need to know of, and hearken* to, this devoted apostle of the Muse, with no small profit to themselves and assuredly to the art they profess to serve.

It may not be out of place in this context to make a mention of his daughter, Kumari R. Padma, M.A., a talented veena player. Suffice it to say that father and daughter provide a veena duet that spotlights all that is best in the highest traditions of carnatic music.

22. KRITIMANIMALAI

SRI K.V. SRIKANTAN, M.A.

1947 was significant for India politically, at least to South India it was more momentous musically. It was a century since the Bard of Panchanadakshetra had attained Bliss. It was given to a solitary High School master to serve the art by fulfilling the long-felt need for genrations to come; the monolythic temple was built with six towers in the course of as many years. मनुष्याणां सहस्रेषु कश्चिद्यतति सिद्धये decared the Lord of the Gita . How true it is that among the mutitude of commonfolk who have no ear for music even, it is hard to find one man with taste for the art; and if one reaches the level of catering for mankind around what he knows, thus ennobling himself and others at once, three cheers to him!Indeed, through the innate Satya in every art or science, God is reached. But who can gainsay that if there is one art through which communion with the Nadabrahman could be had and retained, it is music?

A word about the author of 'Kritimanimalai'. One who moves with him for a few minutes will notice that the cultured rhythm which marks his conversations is an unerring indication of these features in his presentation of music, too. Having imbibed the best in the art by long and patient listening to veterans of the early years of this century, Sri Iyengar settled himself in the line by sitting at the feet of the late Veena Dhanammal, at the mention of whose name the Veena-world will be thrilled. He spent twelve long years at her feet and laid the foundation for the great task a head of him.

KRITIMANIMALAI, the author says, is a dream of a quarter of a century. I say that it is the result of wisdom

ripening for a much longer period. The crucial moment in his life perhaps came in 1941, when conferences were held, committees formed and plans made to celebrate the centenary of Sri Tyagaraja's Mukti. Nothing had happened till 1947.

Volumes 1 and 2 of Kritimanimalai were released in 1947, and the third and fourth the next year. A wide range of selection has been made with a view to bringing into limelight not only the usual popular 'hits' of concerts, but many unknown and less known pieces of each composer—great or small. In each item, the hand that framed the notation is clearly visible. The notation is a class by itself. It is the expression of a cultured and serene mind and a sober head not given to haste and superficiality. It is the fruit of deep thinking, sense of proportion and artistic touch. In striking contrast with earlier literature in musical notation, this series is pregnant with Anuswaras, Gamakas and Rakthi and is free from such flaws as punarukthi (repetition) or artificial inaptness of the Dhatu and the Mathu. The method adopted by the author is rightly on the suggestion that even in singing kritis, the scope for improvisation of sangatis is not barred provided there is no temptation to overdo things or to render perverse innovations. It is a challenge to the old belief that only through a master music could be learnt. This work proves that music can be learnt as well through books, provided one takes pains to understand the method of notation. I have heard many (top musicians included) say, that the notation is too detailed, complicated and confusing. Such people know nothing of the beauty of double-line and treble-line phrases and their value to the genuine student of the art. As the author has pointed out, only the necessity and size of the volume have determined the number of sangathis. With all such limitations, the author has succeeded in his efforts

to put in black and white the oral, classical tradition, of the art and established a permanent substitute for the out-of-date Gurukula training. These volumes in a large measure impress on the sincere student of the art that music is a fine art (surely, the finest of fine arts) wherein the approach should be in a spirit of devotion, calmness and self-abnegation; that it is an art where battles with broken and unbalanced sangathis have absolutely no place and where every syllable should be clothed with systematic perfection and beauty.

23. KRITIMANIMALAI

ANTHOLOGY OF SAINT THYAGARAJA'S SONGS

KRITIMANIMALAI—SRI R. RANGARAMANUJA AYYANGAR, B.A., L.T., SABARMATHI, EGMORE, MADRAS

The editor of this series, Sri R. Rangaramanuja Ayyangar, B.A., L.T., is not new to the world of music or to that of journalism. He has to his credit a number of valuable contributions on music to journals like the HINDU, TRIVENI, SWATANTRA, SERVICE, and INDIAN THOUGHT. He shouldered the task of editing Sri Papanasam Sivan's 'Keertanamalai' as long ago as 1934, and Smt. Lalitangi's 'Purandaramanimalai' in 1941. Having had intimate contacts with leading musicians of two generations, Mr. Ayyangar had the crowning experience of his musical apprenticeship when he sat at the feet of the late Veena Dhanam for twelve years and made an exhaustive study of her music in general and her veena technique in particular, so that today, he and his talented daughter, Smt. R. Padma may be deemed to preserve the traditions of veena play that Dhanam represented with so much distinction in her own day.

The publication, KRITIMANIMALAI, is the first of its kind accomplished. Considering its plan, range, and magnitude, it is a stupendous achievement for a single individual, and is in great part a pioneer mission. As one looks through the four, bulky volumes—the first three containing four hundred compositions of Thyagaraja and the fourth containing about a hundred and fifty pieces of Dikshitar, Syama Sastri and Kshetrajna—they bear ample testimony to the author's vast scholarship and devotion to art, as well as to the gigantic industry and attention to minute details involved in the work of compilation and printing. To begin with, KRITIMANI-

MALAI commemorates the centenary of Sri Tyagarajaswami; and thereby hangs a tale. At an ad hoc meeting in 1941 of some musical enthusiasts to take steps to celebrate the centenary of Sri Tyagarajaswami in 1947, it was decided to bring out a centenary edition of the saint's compositions. As a result, a few people capable of undertaking this work were brought together and Sri Rangaramanuja Ayyangar was one of them. While the others dropped out one by one, Sri Ayyangar by himself pursued the task and pieced together the collections and notes he had made over more than two decades and prepared manuscripts for four hundred Keertanas of the saint. Again, the series is dedicated to the late Veena Dhanam, with appropriate verses in Sanskrit, Telugu and Tamil by way of tribute to her memory. Tamil and Telugu scripts side by side, biographies and tricolour pictures of the Carnatic Music Trinity, authentic and very elaborate notation, bringing out in bold relief the warp and the woof, as it were, of the compositions, a large number of half-tone pictures of musical celibrities of the last generation—these are some of the features of the publication.

In fine, this great musical treasure, covering no less than 540 classical compositions has been priced so as to be within reach of all lovers of art and culture. As Part 1 was sold out soon after its publication last year, it may be hoped that the remaining parts will find a ready market, so that the author may complete his mission by adding a few more volumes to the series. In this connection the government has special responsibility. A monumental work of this type has to be encouraged, if not subsidised. The least it can do is to induce public libraries to go in for the book. Tyagaraja's songs deserve to be known and appreciated, both for its philosophy

and musical content by the North Indian public and a Hindi translation of his songs with proper notation will be welcome.

K. A. C.

THE BOMBAY CHRONICLE WEEKLY 2.1.49.

BOOKS AND AUTHORS

KRITIMANIMLAI in Four Volumes. By R. Rangaramanuja Iyengar, B.A., L.T., Sabarmathi, Sait Colony, Egmore Madras.

Kritmanimalai by R. Rangaramanuja Iyengar contains about five hundred and fifty kirtans and padams composed by the most eminent of South Indian composers. It is a stupendous work and it was daring of Sri Ramanuja Iyengar to have undertaken it as it is ordinarily well nigh impossible for any individual to achieve unaided. And thereby hangs a tale. At an ad hoc meeting of some musical enthusiasts to take steps to celebrate the centenary of Sri Tyagarajaswami, it was decided to bring out a centenary edition of the saint's compositions. As a result, a few people capable of undertaking this work were brought together and Sri Ramanuja Iyengar was one among them. While the others dropped out one by one, Sri Ramanuja Iyengar by himself pursued the task that thereby devolved on him and pieced together the collections and notes he had made over more than two decades, devised for these pieces appropriate notations and prepared manuscripts for four hundred kirtans of the saint.

Of the method and manner of his collecting these pieces he has made mention in the body of the work. Undoubtedly several of these pieces are well known and form part of the repertoire of the musicians now alive. It is also true that

several of these pieces of the saint find a place in some of the publications of the saint's kirtanas that have already appeared. These reasons by themselves would not have justified such kirtans being omitted from a publication of this nature and the fact that these pieces are included does not detract in any way from the value of this publication to those interested in music. There are however in these volumes several pieces composed by the saint which are new at any rate to me. This might not convey anything to the reader, but if the reader will forgive my use of the personal pronoun, I would say that I have heard over two hundred and fifty pieces of Tyagayya kirtanas, several of which are not now in vogue. The lesser known pieces that now find a place in these volumes art too numerous to be mentioned.

As regards Dikshitar's compositions, several of the pieces appearing in the fourth volume of this work find a place in Sri Nataraja Sundaram Pillay's publication. But the author's detailed notation for these pieces indicates more precisely the Sampradaya in which Dikshitar's compositions should be sung if at all the manner of singing these pieces could be indicated by notations. The collections of Shyama Sastri's works are definitely larger than is known to any single musician who specialises in this composer's pieces. The unique feature of this work is the inclusion in it of Khetragna's padams in Swara Sahitya. I believe it is the first time that such a type of publication of Kshetragna's padams appears. The notations give an idea of how the padams ought to be sung though it is well nigh impossible to do justice to these pieces if one had not heard them being sung in the Sampradaya style. It should not be forgotten that the author has had the unique privilege of basing his detailed notation on the rendering of these pieces primarily by Veena Dhanam and to some extent

by Konerirajapuram Vaidyanatha Iyer. One of the special features of this work is the Raga Lakshana that finds a place in each volume. The collection of photographs of eminent musicians of the period preceding the present generation is noteworthy. There are some defects in the publication. The verbal matter in the first volume is all Telugu and in the other three volumes this language finds no place except in the body of the kirthanas. I think the table of contents and the Raga Lakshanas must have been printed in both languages in all the volumes. On the whole the work does credit to the musical knowledge of the author and even more than that it is a standing testimony to his single-minded devotion to this, the greatest of all arts. I hope the public reponse to this service done to the musical world by Sri Ramanuja Iyengar would be adequate enough to encourage him to get a reprint of the four volumes.

T.T.KRISHNAMACHARI
SWATANTRA—20.11.48

24. இசை உலகில் ஒரு தியாகி

சங்கீதக் கலைக்குத் தொண்டு செய்வதையே தம் வாழ்க்கை இலட்சியமாகக் கொண்டு, அதை நிறைவேற்றுவதற்காகக் கஷ்ட நஷ்டங்களை அநுபவித்த தியாகி ஒருவர் உண்டா என்று கேட்டால், ஆம், உண்டு! இசை உலகில் அத்தகைய தியாகி ஒருவர் இருக்கத்தான் செய்கிறார். அவர் பெயர் ஸ்ரீ ரங்கராமானுஜ ஐயங்கார். சங்கீதக் கலையை ஜீவனோபாயத்துக்குக் கொண்டவர் அல்ல. உத்தியோக வர்க்கங்களுக்குள் ஒரு அநாதையாக விளங்கும் வர்க்கத்தைச் சேர்ந்தவர். அதாவது, டி. ஏ. எல். டி. பட்டம் பெற்ற பள்ளிக்கூட உபாத்தியாயர். ஆர்வத்தினால் சங்கீதக் கலையில் உள்ளத்தையும், அறிவையும், இதயத்தையும் ஈடுபடுத்தியவர். கோனேரி ராஜபுரம் வைத்தியநாதய்யர், வீணை தனம்மாள் ஆகியவர்களைக் குரு சிஷ்ய பாவத்தில் அணுசரித்துச் சங்கீத வித்தையைக் கைக்கொண்டவர். வீணை வாத்தியத்தை அருமையாகக் கையாளக் கூடிய இசைக் கலை நிபுணர்.

"திருநிமணி மாலை" என்னும் அரும் பெரும் நூலின் நான்கு பாகங்கள் ஏற்கெனவே வெளியாகியிருக்கின்றன. முதல் மூன்று பாகங்களில் ஸ்ரீ தியாகராஜ ஸ்வாமிகளின் நானூறு கிருதிகள் ஸ்வர ஸாஹித்திய ரீதியாக அச்சிட்டுப் பிரசுரமாகியிருக்கின்றன. நாலாவது பாகத்தில் ஐம்பது

தீக்ஷிதர் கிருதிகள், பன்னிரண்டு சுப்பராய சாஸ்திரி கிருதிகள், நாற்பத்தைந்து க்ஷேத்ரக்ஞர் பதங்கள் வெளியாகி யிருக்கின்றன.

இப்போது ஐந்தாம் பாகம் வெளி வந்திருக்கிறது. இந்த ஐந்தாம் பாகம் ஸ்ரீ முத்துசாமி தீக்ஷிதருக்கு ஏகபோக உரிமையாக்கப் பட்டிருக்கிறது. தீக்ஷிதர் கிருதிகள் மொத்தம் 220 இதில் ஸ்வர ஸாஹித்ய ரீதியில் அச்சிட்டிருக்கிறது. கீர்த்தனங்களின் கருத்துரை தெளிவாகத்தரப்பட்டிருக்கிறது. சுவாமி சுத்தானந்தர், ஸ்ரீ தீக்ஷிதரின் தெய்வீகமான வாழ்க்கை வரலாற்றை எழுதியிருக்கிறார்.

நூற்றைய நாலு பாகங்களுக்கும் இல்லாத ஒரு தனிப்பெரும் சிறப்பை இந்த ஐந்தாம் பாகம் அடைந்திருக்கிறது. இமயமலைச் சாரலில் ரிஷிகேசம் என்னும் புண்ணிய க்ஷேத்திரத்தில், ஆசிரமம் அமைத்துக் கொண்டு, ஆத்ம சாதனத்தினால் தாம் அடைந்த ஞான ஒளியை உலகுக் கெல்லாம் அளித்து வரும் ஸ்ரீ சிவானந்த சுவாமிகள் அற்புதமான முன்னுரை ஒன்று இந்த நூலுக்கு அளித்திருக்கிறார். பத்துப் பக்கங்களுக்கு மேல் கொண்ட விஸ்தாரமான முன்னுரை. கர்நாடக சங்கீதத்தின் பழைய வரலாற்றையும் தற்கால நிலையையும் பற்றித் தமிழ் மொழியில் இவ்வளவு பொதிந்த, ரஸமான கட்டுரை இது வரையில் வெளி வந்ததில்லை என்று சொன்னால் மிகையாகாது.

சங்கீதத் துறையில் கிருதிகளைப் பாடாந்தரம் செய்து வைத்திருப்பவர்கள் அவ்வளவு எளிதில்

கொடுத்து விட மாட்டார்கள். சங்கீத உலகத்தில் தந்தைமார்கள் இலேசில் புதல்வர்களுக்குச் சொல்லிக் கொடுக்க மாட்டார்கள். குருமார்கள் தங்களை அடுத்த சீடர்களுக்குக் கற்பிக்க மாட்டார்கள். அத்தகைய சங்கீதத் துறையில் ஸ்ரீ ரங்கராமானுஜ அய்யங்காரின் இந்த சாதனை பிரமிக்கத் தக்கது என்பதில் ஐயமில்லை. கிருதி மணி மாலை நாலாம் பாகத்தில் ஐம்பது தீக்ஷதர் கிருதிகளை ஸ்வரப்படுத்தி வெளியிட்டிருக்கிறார். புதிய ஐந்தாம் பாகத்தில் மொத்தம் 220 கிருதிகளை வெளியிட்டிருக்கிறார். ஆக மொத்தம் 270 தீக்ஷதர் கிருதிகள் ஸ்வரங்களுடன் அச்சாகியிருக்கின்றன. இவ்வளவு தீக்ஷதர் கிருதிகளையும் பாடம் பண்ணிப் பாடக் கூடிய மேதை வித்துவான் இன்று யாரேனும் தென்னாட்டில் உண்டா என்பது சந்தேகந்தான். அவ்வளவு பிரம்மப் பிரயத்தனமான கைங்கர்யத்தைக் கர்நாடக சங்கீதத்துக்கு இந்த நூலாசிரியர் இயற்றியிருக்கிறார்.

இத்தகைய சங்கீதக்கலைத் தொண்டருக்கு நாம் செய்யக் கூடிய பிரதி உபகாரம் என்ன? அவரிடம் கர்நாடக சங்கீத அபிமானிகள் எப்படி நன்றி செலுத்துவது? ஸ்ரீ ரங்கராமானுஜ ஐய்யங்கார் எப்போதும் 'இசை உலகத் தியாகி' என்ற பெயருடனேயே விளங்கட்டும் என்று விட்டு விடலாமா? அது அவருக்குப் பெருமையாகலும் கர்நாடக சங்கீத அபிமானிகளுக்கு அழகன்று.

ஆராய்பாடி பட்டு வருடக்கணக்காக உழைத்து, மனப்பொருளைச் செலவழித்து, ஆசிரியர் வெளியிட்டிருக்கும் "கிருதிமணி மாலை" புத்தகங்கள் கணிசமாக விற்பனையாகி விட்டால், அதுவே அவருக்கு காம் செய்யக் கூடிய சிறந்த கைம்மாறாகும். நம்மிடம் அவர் எதிர்பார்ப்பதும் அவ்வளவுதான். மூன்றாவது காலாவது பாகங்களில் நூற்றுக்கணக்கான பிரதிகள் விற்பனையாகாமல் தங்கி யிருக்கின்றன. ஐந்தாவது பாகம் (220 தீக்ஷிதர் கிருதிகள் அடங்கியது) இப்போது வெளியாகி யிருக்கிறது. இவை விற்பனையாஞல், ஆசிரியர் ஆறாவது பாகத்தையும் வெளியிட எண்ணி யிருக்கிறார். அதில், சங்கீத மும்மூர்த்திகளுக்குப் பின் வந்த முக்கிய மான வாக்கேய கர்த்தாக்களின் கிருதிகளையும், ஸ்வாதித்ய மஹாராஜாக்கள் முதலியவைகளையும் சேர்க்கப் போகிறார். அருமையான தமிழ்க்கீர்த்தனைகள், தமிழ்ப் பதங்கள் ஆகியவையும் ஆறாம் பாகத்தில் இடம பெறும்.

சங்கீதக் கலையில் ஆர்வம் கொண்ட ஒவ்வொரு குடும்பத்திலும் "கிருதி மணி மாலை" புத்தகங்கள் இருக்க வேண்டியது அவசியம். கலைமுறை கலைமுறையாகப் பயன்படக்கூடிய சங்கீத பொக்கிஷமாக அவை விளங்கி வரும்.

கர்நாடக சங்கீத சபைகள் ஒவ்வொன்றும் குறைந்த பட்சம் கிருதிமணி மாலை ஒரு 'செட்' வாங்கி வைக்கலாம். சங்கீதக் கலை கற்பிக்கும் ஒவ்

*The sixth part has since been published—*Publisher*

வொரு கல்வி ஸ்தாபனத்திலும் இந்த நூல்கள் இருக்க வேண்டியது அத்தியாவசியம்.

தமிழ் நாட்டிலுள்ள புத்தகசாலைகளில் எல்லாம் இந்த நூல்கள் வைக்கப்பட்டால், புத்தகசாலைக்கு வருவோரின் கூட்டம் அதிகமாவதைக் காணலாம். தினம் ஒரு கீர்த்தனம் பெயர்த்து எழுதிக்கொண்டு போவதற்காகச் சிறுவர் சிறுமிகள் வந்த வண்ணமிருப்பார்கள்.

இப்போது சங்கீதக் கலையின் அபிவிருத்தியில் சர்க்கார் கல்வி இலாகாவின் கவனம் செலுத்தத் தொடங்கியிருக்கிறது. இந்த அருமையான நூல்கள் சர்க்கார் கல்வி இலாகாவின் கவனத்துக்கும் உரியனவாகும்.

கிருஷ்ண மணி மாலை ஐந்தாம் பாகம் (220 தியாகராஜர் கிருதிகள்); விலை: ரூ. 12-0-0; வீணை வித்துவான் ஸ்ரீ ஆர். ரங்கராமானுஜய்யங்கார் பி ஏ. எல் டி. "ஸபர்மதி", சேட் காலனி, எழும்பூர், மதராஸ் - 8

— "கல்கி"

3rd May 1953

25. சில ரஸமான தாளச் சொற் கட்டுகள்

Sri Rangaramanuja Iyengar. B.A.L.T

ஆதி தாளம் - 1 களை [32 அக்ஷரம்]

ஒரு ஆவர்த்தத்திற்கு அதிகமுள்ளவைகளின் அக்ஷரக் கணக்கு ( )ல் கொடுக்கப் பட்டிருக் கிறது.

1. ; (தகிட)10
2. ; (தக தகிட)6
3. ; (தகிங்கிணதொம்)5
4. ; ; (தகதிமி தகிட)4
5. ; ; ; (தகதிமி தகிங்கிணதொம்)
6. ; (தஜ் ஜும் ; தகிங்கிணதொம்)3
7. தகிட திமி , தக தகிட திமி , தக | ஜணு தகிட திமி , | ததீம் தகிகிட தொம்
8. தகிமி தகிட திமி , தஜ்ஜணு திமித | க தகிகிடதும் தகி | கிடதும் தகிகிடதும் ||
9. தகிமி தகிட திமி தகிட தத்தீங்கி | டதும் தத்தீங்கிட | தும் தத்தீங்கிடதும் ||
10. தகிமி தகிட திமி , தகதஜுகணு ததீ | ங் கிடதும் தகீங்கி | டதும் ததீங்கிடதும் ||
11. தகிமி தக தத்தீங்ண்ணத்தும் தத் | தீங்கிண்ணத்தும் த | த்தீங்கிண்ணத்தும் ||
12. தகிங் || கிணதும் , தகிங்கிணதும் , தகிங் கிணதும் | , தகிங்கிணதும் தகிங் | கிணதும் தகிங் கிணதும் ||

(2 களை ; முதல் த்ருத ஸமம் எடுப்பு மூன்று தரம் முக்காலிடத்துக்கு வரும்) .

13. ; தகிட ஜம் , தகிங்கிணதும் தகிட ஜம் । , தகிங்கிணதும் தகி । டஜம் , தகிங்கிணதும் ॥

14. தத்தஜ் ॥ ஜம் ; தகிகிடதும் தத்தஜ் ஜம் ; த । திகிடதும் தத்தஜ் । ஜம் ; தகிகிடதும் ॥

15. (40) । தாகிட ஜம் , தரி ॥ தா , தஜம் தரிதா , தகிமி தா । , தஜணு தா , த । த்தீங் கிண்ணத்தும் ॥

16. (62) தக்கிட ஜம் , தரிதா ; தக । கிடஜம், தரித।ா, தீங் , கீ ண ॥ ; தொம் , 3 ॥மறு தொம் , முதல்த்ருத ஸமம் ; 3 வது லகு வரை .

17. (48) । தா ; தீ ; । கீ ; ணு ; ॥ தோம் ; தா தீ கீ ணு தோம் , த । திங்கிணதோம் தகிங்கி । ணதோம் தகிங்கிணதொம்

18 (36) (தகதிமி ததீ) 3 - (தகிங்கிணதொம்) 3

19. (48) ।தாகிட ஜம் , தரி । தா ; தகதிட ॥ ஜம் , தரிதா ; தகிகிட தோம் தக । தகிகிடதோம் தக । தகிகிட தோம் தக । திமி தகிகிட தோம் ॥

20. (83) தாகிட ஜம் , । தரிதா ; தக । கிட ஜம் , தரி தா ॥ , தீ , கீ , டா , தொம், (தகிங்கி । ணு தொம்) 3 தா ॥ த ; தீ ; கீ ; டா ; தோம் । , (தகிகிடதொம்) 3

21. (60) தத்த திமி தகிட தாம் , தகத திமி தரித தா; (த ஜ தகஜணு தகிட) 3 தீங்கிணதொம் தீங்கிண தொம் தீங்கிண தொம் ॥

22. (60) ;; தாகத ஜம் , தரி , தரிதா , த । கதகிட த

ரம் , க । ரி கா , கக க ॥ ; கி , கீ , லை , தோம் , கக க । ா கி கி டா தோ । ம் கக கதிட தொம் ॥

23. (76) । ; ; - காகக । ரம் , க்ரிகா , க ॥ க கதிட க ரம் க ரி கா , கக கஜும் । , கதிமி கா , க । கிதிடதொம் (திஸ்ர நடை) கதிங்கிண் । ணதோம் ; கக க திங் கிண் ண தே । ரம் ; கக கி । கு க திங் கிண் ண தோம் ॥

24. (48) । காகிட ஜும் , கரி । கா கஜும் , கரி ॥ கா , கதிட திமி கக கதிட திமி (கதிகிடதும்)3.

25. திஸ்ர கதி. (40)—
। கா , கி , ॥ கி , டா , தோரம் , கா கீ । , கி டா தொம் । , கதிகிடதொம் ॥

26. (56) ஸங்கீர்ணம்
ககதிமி கதிகிட தோம் ககதிமி கதிகிட தோம்
ககதிமி கதிகிட தோம் ॥ மோதிர விரல் எடுப்பு.

27. திஸ்ர சதி ॥ ; ; கத்திங்கிணதோம் । கதிங்கிண தொம் । , கதிங்கிணதொம் . .

28. (96) ॥ (ககதிமி கதிட) 4 - கா ;
॥(ககதிமி கதிட) 2 - கா । ; ககதிமி கதி
। ட ககதிமி கதிட ॥ கா ; திஸ்ர கதி
கதிங்கிணதொம் கக கதிங் । கிணதொம் ககதி । கு கதிங்கிணதும் ॥

29. ஸங்கீர்ணக் குறைப்பு 184 அக்ஷரம்
॥ ; ; ;--(9-9-9-9- கா ;)(do) - (9-9- கா ;) - (9-9- கா ; சுண்டு விரல் திஸ்ர கதி.

30. (6) || தத்தி தகதினதா ; தத்தித் | தகதினதா ; | தத்தித் தகதின | தா தத்தித் தகதின தா தத்தித் | தகதின தா , த | த்தீங்கீஞ தொம் ||

31. (68) தா ; ; தீ ; ; கீ ; ; டா ; ; தோம் : ; தா , தீ , || கீ , டா , தோம் , ததகிட தொம் த | க தகிகிட தோம் த | கதிமி தகிகிட தொம் ||

32. (52) (தத்தீங்கிணத்தொம் ,) 3 - தத்தீங்கிண தோம் ,) 2 - தகீங்கிண தொம் || பாம்பு விரல்.
33. 21x3-63 (தித் த ரி த த க த தி ன தக் கத் தின் னத் தாம் ,) 3

34. 3x14-42 (தகதிமி தகஜணு தகிகிட தும்) 3
35. (60) (தஜ்ஜ்ணு தகீ ,) 3 - (தகிகிட தொம்) 3 - (தக தகிகிட தொம்) 3 || 24 - 15 - 24

36. (64) தாகிட ஜும் , தரிதா , தஜும் , தரிதா (தகிமி தக தஜணு 2 - (தகதிமி தகிகிட தொம்) 3
37. (68) தாகிட ஜும் , தரிதா ; தத கிட.ஜும், தரி தா , தீ , கீ , ஞ , தொம் , தா ; தீ ; கீ ; டா ; தோம் ; (தகிகிடதொம்)

38. (51) (தகதிமி தகிட) ம் தா , தகிகிடதும் தா தக தகிகிடதுந்தா , தக திகு தகிகிடதும் ||
39 (12) தக்கிட ஜும் , தரிதா , தகதகிட தகஜணு திமி தக தா , தரீ தகா ஜணு தகீங்கிணதொம்

புலி கண்ட புதுமை

விதுரன்

ஜனவரி மாதம் 21-ந் தேதி ஸ்ரீ ரங்கராமானுஜ அய்யங்காரும் அவர் குமாரத்தியும் சேர்ந்து கிறந்த ஸாஹித்யங்களை, ஸுஸ்வரமான, அழகான, கமகப் பிரதானமான வீணை தனம்மாளின் பாணியில் வாசித்ததைக் கேட்டு டியிருந்தவர்கள் அனைவரும் மெய் மறந்து, நாத வெள்ளத்தில் மூழ்கித் திளைத்தார்கள். தங்களை மறந்து, "இதுவன்றோ உண்மையான, கலப்பற்ற, படாடோபமற்ற, உருட்டல் புரட்டலில்லாத, சுத்தமான சங்கீதம்" என்று வியக்கலர் அடிக்கடி 'ஆகா! சபாஷ்!' என்று பாராட்டி மகிழ்ந்தனர்.

அன்றைய விழாவுக்குத் தலைமை வகித்த ஸ்ரீ டி. வி. ராமானுஜம் அவர்கள் ஸ்ரீ ரங்கராமானுஜ ஐயங்காரின் சேவையைப் பாராட்டிப் பேசும்பொழுது "காலஞ்சென்ற டாக்டர் உ. வே. சாமிநாதய்யர் தமிழ் இலக்கியத்துக்குச் செய்த தொண்டைப் போன்றது கிருதிமணி மாலையின் ஆசிரியர் கர்நாடக சங்கீதத்துக்குச் செய்துள்ள கைங்கரியம்" என்று குறிப்பிட்டதும் அங்குள்ள ரஸிகர்கள் பலத்த கரகோஷம் செய்து தங்கள் ஆனந்தத்தையும் உற்சாகத்தையும் வெளியிட்டனர்.

"கல்கி" பிப்ரவரி 7, 1954

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